

# flip side

39

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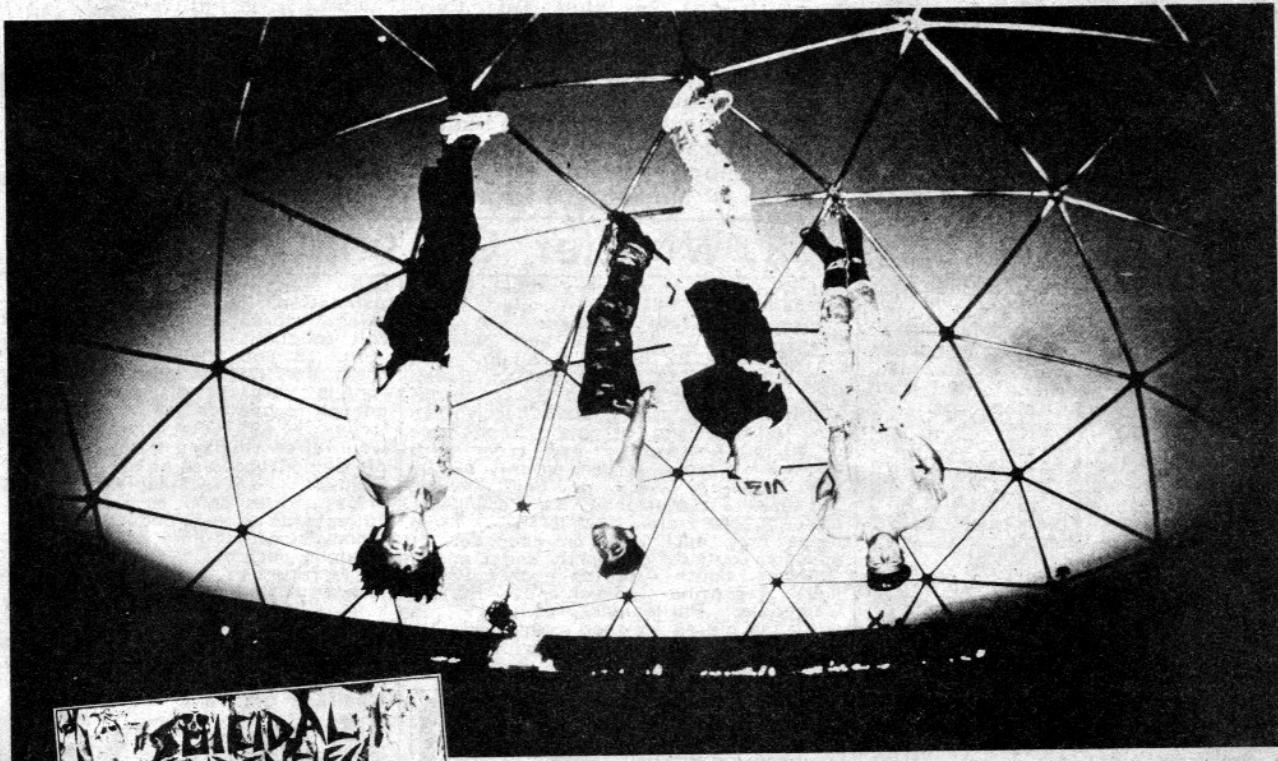
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# fs 39

SIX  
years!

Welcome to our latest issue, I know it's been a long time coming, but with summer being so hot and so much to do, we just couldn't get it done. Inside are interviews with lots of bands that toured this summer, it was really nice to finally meet and talk to some of these bands. And it was surprising the different attitudes they had. So read on and enjoy. Now is time for me to talk about two things that have been bugging me lately. The first concerns clubs and attendance. LA had a good half dozen consistant punk clubs going, with a gig somewhere in LA every single night for the last 2 months. But where have all the kids been? Articles of Faith, No Trend, Seven Seconds, Stretch Marks etc. have all played to way less than full houses. Why? I know the kids are out there, there were 3000 out for both GBH and the Dead

Kennedys shows? By the way it sure is funny how the DK's play one show here in 8 or 10 months, and choose to play one big, overpriced, over sold "concert", ignoring all the punk clubs. That didn't help either. But back to my subject, where are you "hardcore" supporters at? Come on, get off your lazy asses and discover a new band for yourselves. Speaking of bands, why is it that all you new bands who complain about not have a place to play arn't taking advantage of the situation. We have the Vex, Shamus Obriens, Sun Valley, Cathey, Orphanage, Roxannes, not to mention occasional gigs at the Plant, Lengerie, Icabods etc....

The bands with any incentive are playing all the time, so put out or shut up. I've become really disillusioned with these big shows. Remember how the band and audience were supposed to be one, well, that sure is hypocrisy when you go to a show where you need special backstage passes

to even get near the bands. I know that the scope of big gigs calls for this, but I think bands should think twice just where their real concerns are and just who are they playing for and why. Me, I'd rather go to the clubs.....

The second think I wanna talk about is anarchy. Wow, isn't that trendy, well some of us try to do our best at it while others like being sheep. I'm not gonna preach anything, I just wanna tell you an idea I have. A lot of punk bands out there sing about Big Brother and 1984 and Government control and all that shit. How many times have you seen "Please Fuck The System Now". Well what are you doing about it? It dawned on me one day while opening a subscription letter, the guy put a "Fuck the System" sticker on it but wrote us a check. What a contradiction. The whole system of banks, and checking accounts and all that IS Big Brother. That is the heart of the system, the way the Government directly

## FLIPSIDE P.O. Box 363, Whittier, Ca., 90608 USA

STAFF: Contributors are listed next to their name.

ART, LAYOUT, TYPING: Al and Hudley  
PRESS RUN THIS TIME - 6500+ in America, plus printing in Germany for European distribution (order from Andi c/o Totenkopf Kolner str. 170 4000 Dusseldorf, W. Germany)

### AD RATES:

Full page: \$125.00 (7 1/2" x 10")  
Half page: \$65.00 (7 1/2" x 5")  
1/2 page: \$35.00 (3 5/8" x 5")  
Business cards: \$10.00 (3 1/2" x 2")  
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### SUBSCRIPTIONS:

\$6.00 for 4 issues (U.S., Mexico, and Canada), \$5 if you send cash. \$12.00 for 4 issues airmailed overseas, \$10.00 if you send cash.

### BACK ISSUES:

#30 - Salvation Army cover with Sal. Army, Fear, Effigies, RF7, Crucifix, TSOL, Circle Jerks....  
#31 - Red Cross cover with Red Cross, Bad Brains, JFA, Misfits, Saccharine Trust, Penelope Spheris....  
#32 - Minutemen cover with Minutemen, Sin 34, Jam, Battalion of Saints, Jeff Dahl, Johanna Went....  
#33 - Comic relief issue, compilation of cartoons from Pettibon, Tomaselli, Pushead, Rude, Crawford etc... we got a few returns as they're going fast....  
#34 - CH3 cover with CH3, Minor Threat, Killing Joke, Husker Du, Bangs, Hated, D.O.A., Last, Phranc...

All back issues are \$1.50 each, and please list alternatives because we are running out of some.....

### FLIPSIDE VIDEO

Ok, here's the news. Fanzine #1 will be re-released in a revised form, the original master is gone, so we will re-edit a new master and have it available. The original version was a real success, so we will make it available for at least a few more months. The content will remain pretty much the same: (Social Distortion, Vandals,

Sin 34, Black Flag, RF7, D.I., TSOL, Descendents, M.D.C., Circle Jerks, Husker Du, Youth Brigade, and Blak Flaag). The one you've been waiting for, Fanzine #2 is now available with White Flag, G.B.H., Minutemen, Seven Seconds, Minor Threat, Battalion of Saints, 100 Flowers and more, with new editing and effects. Each tape is \$22.50 postpaid if you order with a check or money order, or only \$20.00 cash. Specify Beta or VHS. Note: Because international TV standards are not the same, our NTSC system tapes may not play on your set. If you live outside of North and Central America, South America except Brazil and Argentina, Greenland, Burma, Cambodia, Philippines, South Korea or Japan please contact a knowledgeable video person to see if American tapes will work on your set.

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### FANZINE DISTRIBUTION

We had the idea to start a fanzine distribution system a long time ago, but never really did it (be more than a witness), so one day I said "What the fuck, now is as good a time as any...". But I didn't know what I was in for. Up to now I have 8 fanzines from around the country, all of these take separate records, billing and price. At first I thought I would just take them into stores and just sell them, but not true, I had to really

sell them. After some trial and tribulation, I've come down to a few select stores that I work with and sell to them. Now I still need more zines to sell cause the price I buy them for and the price I sell them for is very little. I'm making just enough to pay for gas for a days driving (today \$5.00). So if any other zines would like to have their rag sold here please contact Pete at Flipside.

**TERMS:** I take zines at half cover price and as soon as I sell them and collect on consignments I will send money. I would like to just buy them straight out, but I can't just now. But in the future I will.

**QUANTITY:** At least 20 to start, if they sell well I will take more.

### STORES TO BE SOLD AT:

Zed of London, Long Beach, Rhino in Westwood, Vinyl Fetish Hollywood, Jet Uptown Whittier, and a few other localities that vary.

These are the zines I have already, if you don't see them in those stores, ask for them: Forced Exposure, Punk Globe, Negative Print, Ugly Orp, the Bob, Suburban Relapse, Growing Concern, and All The Drugs You Can Eat. Again I say all mags are welcome and treated fairly (I hope). "Stand up and be counted".

- Pete.

### MISSING ADDRESS FILE:

Somehow or another we have lost or in some cases never gotten the addresses of the following people. We owe you something, we have your letters, you just have to write in and claim what's yours, ok?

Bob Rotts (Punk Sucks Mag.), Carlene, Neda Pashaie, Kelly Flynn, Mark Tipton, Cindy Goldman, Joel Awful, Vern Duddley, Sean Sobaski, and Mike (RIP Fanzine??).

**RECOGNITION:** For that great art work on our last cover (Spiders and punks) goes to John Sevcik and last issues picture of Bob Noxious was taken by Eric Cope.

controls you by controlling your money. They know what you make and what you spend and what to tax you. Well you might not think that has much application to your life, but it does to us, and it does to bands who are generating a cash flow, and record labels who have the cash flow - weather or not they are making any money. So we would like to get back to dealing in cash, and we are giving you a discount if you will get away from the system for a minute (even advertisers will get a big 10% savings using cash.). And we won't steal your cash, remember anarchy means responsibility, we can police ourselves, or do you need your Big Brother? Fucking the system starts at home.

starts at home. One more thing I must dwell on again briefly - that is the fact that we are individuals.

So many times we get people criticizing the entire zine for what one person says, that is his opinion, so don't judge all of us by what one person says. That should also go for other zines as well, not to mention bands. Every person has their own opinion about things and wants to be heard. Ok?

On to the lighter side, this is our sixth year anniversary issue!! Yep, 6 years since we started in the summer of hate, 1977. I think we've come a long way, and can't even begin to think what the future holds. I never thought we would be doing video (crude as it is) or on the verge of getting a radio show, or even getting the zine along this far. It has been a lot of work, a lot of nights with little sleep, but I think it is all worth it because some of the people I have met and talked to are probably the best people in the world - and they consider themselves punks. Punk is a far cry from what the media thinks it is, and maybe someday they will learn to respect us. Maybe in the next six years, that is if you start doing something a little more positive or constructive. A lot of people are doing that, but we need a whole lot more.... well anyway, we'll dedicate this issue to all the great friends we've made thru the years.... have a beer (or whatever) on us, and yes, the pizza was good..... AL

## RODNEY'S top 20



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## XXXXXX Suicidal XXXXX 1. Institutionalized "Tendencies"

DECRY "Falling" Richard Hung 4.

himself  
"Body Count" 6

# THE CATHEDRAL OF TEARS

# Yard Trauma "Some TAPE People" 10

## Chapel of Memories

300 OF MINDS I'LL be with  
YOU AGAIN

15 "AGENT 99" Barbara Feldon

17. THE NOTHINGS 16. 1/16.  
MADE FOR TV "So Afraid of the RUSSIANS"

KRAUT "UNEMPLOYED" (18)  
(19) WEDNESDAY week

MONKS "It's monk time" 20

DEAR AL & HUD,  
THREE TO FOUR FOOT  
WAVES AND SMOOTH RIFF  
SHORE WINDS MAKE  
DAILY LONGBOARD SESSIONS  
AT WAIKIKI BEACH A  
HAPPENING. SOLD OUT SHOWS  
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WISH EVERYONE WAS HERE!  
ALOHA,  
AGENT ORANGE  
  
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I wanna thank all the bands and zines for sending the great post cards! Even the Samoans for the baseball cards and Anti for Carol Doda. Print bigger so we can print them ok - and in black (pencil sucks)

# Voice of the Reader

Dear Flipside,

The other day my mom brought home a "A compendium of wit & humor" (a book) which her doc' wrote. And I as my usual sensitive self had a feeling, while thumbing through the little yellow book, that I would find some "wit or humor" putting down punk. Sure enough I found the works Punk Rock. What wonderful psychic abilities I have. I was so pissed!!! Anyways here is this wit or humor: Punk Rock."The ineptitude of modern troubadours. Makes one shudder for our society. They express themselves by cacophonous roars. And body movements that lack propriety. They display themselves in outlandish attire. And expound on the virtues of every vice. Gesticulate as if their pants were on fire (HA HA) .And their spines subjected to cubes of ice. No matter where I turn, they seem to abound. In all forms of entertainment media. Contributing excess decibels of sound. Lets strive to make their extinction speedy". (the end) (which will never happen) That is what I call sarcasm! And as for the doc', he's just as narrow minded. But anyways I just wanted to share this wit, sarcasm with you! Love Lora



fights like fucking children over little shit like the lyrics of a song, but I guess it keeps our scene static and prevents it from getting stale. Anyway, I would like to add my 2 cents worth to the "Million Dead Clubs" article last issue. The Cuckoo's Nest, I don't think, was all that violent. At least not all that bad inside. Well, ok, so it did get a might rough at times. But its been a lot worst at other clubs. The trouble was having a punk club right next to a cowboy bar. That good old "if you aint a cowboy you aint shit" mentality was much in evidence. One time when we were playing (under the name Willard and the Rats, w/Youth Gone Mad and Assassins) we were talking to a biker (a school teacher from San Jose, no less) who came over from the Cowboy bar because the cowboys were giving him shit. We smoked out with him and his wife, and they had a real good time. Best of all, not one punk gave him any shit about being a biker. But being a cowboy is socially acceptable, so we had to go elsewhere, sure, the place was a hell hole with no ventilation, and an outrageous \$1.75 for a beer, but it was close to my house so I could go there often and I saw a hell of a lot of good bands there.

-BYE Bye till next time!

Flipside,

This is in response to Hudley's letter to the editor in # 38. 1st off I'll say that I've been kind of in the scene since the Masque days. I've played in some bands (Duplicators, Omilits, Random Killers) and seen a lot of gigs so I guess I'm qualified to have an opinion. I also am a definite individual (never having really gotten into the trendy social fun) so my opinion could be wrong. You seem to think that Punk is in some way failing in its purpose, what is its purpose? In my mind punk is and always has been a chosen lifestyle in which you're very existent in making the statement that you won't be one of the systems little disco-clones and that you will be exactly who you want to be. Sure, the scene has, has had, and will always will have problems with the new kids learning what it's all about but I still say that we are winning. When I was in High School (Anaheim High, Jock city) all most everyone was striving for society's goals of happy middle class whatever. Now my brother brings home friends with mohawks etc and although they follow basic punk looks, they are still striving to be individuals and hey, isn't that what it's all about. In this big ugly world there's room for us all. To me it seems that being a punk means you gotta believe in Individualism (isn't that what Anarchy is) and I think most of us do (in social at least) Look at the diversity of bands (Black Flag to Mentors to ReddKross to Secharine Trust to Naughty Women, etc.) We had some great bands in the Masque days but now where near as many as we have now. Fight with your lifestyle, Fuck anyone who says, fuck anyone who's not like me. If you don't like it don't listen PS DI stands for Drug Ideology. Fred is a truly bitchen guy even if he won't autograph my strand single. This band is important!!!

Robert (sorry I couldn't read your name, hope I got it right)

Hello Flipside:

Well I finally got around to writing this letter. Just wanted to say thanks for having such a fucking great fanzine. I especially enjoy the letters you print. It just goes to show that despite our savage violent image the media feeds to the public, there are some pretty damned intelligent punks out there. It's a shame everybody bickers and

punk: I'll be out there in late July or early August! -Jess Meinhof, Indianapolis

Attention: Dearest Flipside readers...

This concerns the "Worst and Best Poll" of 1982 (I know it's a little late). A man by the name of Frank Ponnet was voted Asshole 1982, if you recall, and you may or may wonder who he is, because only about 15 regular flippers probably know! I planned originally to allow it to remain a private joke but due to circumstances beyond my control I will now divulge who F. Ponnet is. He is the religion teacher at a small Catholic girls school in Pasadena and he is quite possibly the Worst disgrace to his profession. Nothing is sacred anymore and this man proves it. I, and many of my fellow friends at school, were so angered by the stupidity, incompetence and ignorance of this "teacher" that we distributed polls around the school, knowing Frankie would win. Education is a special, necessary and vital part to living in a democratic state such as America, and my school, by allowing this nye to attempt to instruct, is spitting in the face of education, they asked him to leave, but then said he could come back, and that is what so upset me and compelled me to write. This man has been responsible for numerous conversions to atheism! Please Mr. Ponnet and all other Bad Terrible Teachers pick another job and stop wasting your and our time stuffing utter nonsensical bullshit down or unwilling throats. We may be young but we won't be fooled by any adults who know less than we do.

Love on Ya- CHUCK X. MURPHY

(no I am not afraid to sign my name- Expell me, suspend me, my opinion will never be stifled)

ESP- An amusing anecdote to this is that a friend heard someone refer to MR. Ponnet as "such an asshole" at a punker-rocker gig. Now as I said before there is NO WAY that guy knew who F.P. was, he had just glanced at Flipside and saw his name on the poll, so...Don't ever judge someone by what others think or write.

Flipside,

I just read a letter in your "Voice of the reader" section # 38. It really pisses me off that some people think just cuz they cut their hair short and wear torn up levis that look really crappy their punx. That's fucking bullshit and blowing up toilets, kicking in vending machines and pissing in school hallways gets you no where man and Cathy of suburbia USA (ha ha ha what a joke) are the kind of fucked up assholes that give real punx a bad reputation. The poseurs you two say you beat up are probably more into punk than you are. Not all parents suck either I know parents who take their kids to gigs, since you two just got into the punk scene why don't you look around and see what it's about.-Punk Unite, Rise Above, Lis@ M. Long Beach.

To all letter writers of Flipside Magazine: Why don't everybody just shut the fuck about their problems or anybody else's, every month the same ol' shit, I know everything it's faults. But you've got to put up with it, and look on the better sides of things. I'm not talking about taking beef from Cops, People etc. But if you hate the bands, music shows, everything else and you can't hack it...quit!

Flipside, 6/18/83

In your recent issue of Flipside you mentioned our band in the Riverside section of your magazine. You stated our name as "Mental Abuse". "A kind of White Flag rip off" We were going by that name and also a symbol until we found out about Verbal Abuse still being together. We liked the symbol so we kept it and dumped the name. We have no intentions of ever going by "Mental Abuse" again. Just plain, simple M.A. We thank you for the

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recognition and hope to hear from you soon. R. Smith.

Flipside.

Hello ther. I'm sitting here in my room, looking at a picture of Capt. Sensible on my wall, smoking a killer joint, and writing to my favorite 'zine. Why? Well there's just a couple things I'd like to say. One is that punk and LA are only getting bigger and better. OK the other is that how come when I go to shows and I talk to someone I don't know, 90% of the time all I get is a cold stare? Not ok. Why won't everyone just fucking quit playing the game of false coolness and just relax and be themselves? Is it so hard? I used to say "Fuck'em if if they don't wanna talk to me" but lately it's really begun to bug me and so it comes off my chest and onto yours. You "too-cool" people know who you are. I can understand if you're shy or insecure because basically we all are, but if someone at a show talks to you at least you can say something! think of how much that person is risking-rejection, fear, hurt, and just to talk to you! The least you can do is be civil. Also, when I pass out flyers, fuckin' take one it ain't gonna hurt. I hate it when people think they're too cool to get a flyer! It pessed me off when they ignore me! And you don't want me pissed off, now do you? Peace, Love and Angry Samoans- Melanie Cortes

PS: PIL at the Palladium were excellent as were the Vandals and Black Flag with DEZ (my hero) at the Santa Monica Civic.

Dear Flipside,

I'm addressing this letter to Hubert Klines (Bad Name). First of all Suicidal Tendencies is not a meaningless band, they're probably the best band in LA and you also talk about Americas Hardcore who is also a good bad, they aren't fags-Danny is cool and puts on gigs that are underground and cheap, not a rock concert. So I say to you Hubert(bad name) Put up or shut the Fuck up. Signed, tom Chakoniquitz, Venice PS-Look for New Underground band-NEIGHBORHOOD WATCH.

Flipside, 4/4/83

This letter is pertaining to a letter I read in issue # 37, written by Peg-leg. Don't think I'm stupid enough to say (or write), that everyone with Circle 1 shirts are the portayers of the Punks beating on punks. I know for a fact, that a couple of members of C-1 have been involved in this. Including the thrashing of a couple of my friends, for the fucking lamest reasons. Just because, that's why. People where I live now, couldn't believe some of the shit that goes on. What the fuck right does any one have to say "Don't blame the thrashings on Punks , on people with C-1 shirts." I never did. Incident #2- A group of about 6 punks w/C-1 shirts on at an Iggy concert at the Palladium. What shit. Anyone of the assholes involved, come up to Eureka and play (C-1) or any one who thinks I'm lieing or an asshole. If you don't like to hear the truth, Fuck you. And to Andy- Why don't you jam my letters down your throat mutherfucker. War and Anarchy.James RF

Flipside, I enjoyed the interview with Crucifix, and S.O. their both great bands and they have alot of potential. I despise bands that complain all the time, why not quit complaining and do something about it, its our generation and our future and unless your planning to commit suicide, then your going to have to make the best of it or improve it. I'm for improving this society. I'd like to say I'm from Ventura and the people here are ridiculously stupid. I don't think any of our local punks have ever thought of an intellectual thought in their life. (exception: me and my boyfriend) we are loners and enjoy it extensively. My boyfriend is a drummer, and a dam good one . If I may say so. We recently went to a local gig in Camarillo, where all the

local idiots were and the local bands were playing. It was a terrible night, the only reason we went is so my boyfriend could slam and for me to trip out on all the people that think they were born punk. Well usually when we go to gigs there is a lighted area for all the fucking socializers to hang out and cut each other down. And we stay in the dark and watch the bands to get away from all the jerks. Well at this particular gig the whole fucking gym was lighted, it was bunk. We kind of stick out like a sore thumb. I think people can tell that we're different than the local punks. I don't talk to the punk girls and they know I think their lame. Well anyways a bunch of dicks jumped my boyfriend, you know why? Because they never seen us at any parties before, they never will either! When I get some money we're moving to LA I'd like to also comment on the recent PIL gig, it was great. I saw them twice before and I'll have to say the Palladium was a lot better. Johnny looked great and he sang "Anarchy in the UK". It was great. I wish Johnny, Steve and Paul would get together for one night and play some of their classic tunes! Oh well, Keep up the good work. I'd like to get your Video SIGNED, B.F.D.

PS: This is a PS letter, I just thought of this and I want to relate it to other punks. When My boyfriend and I walk into Ralphs to buy something to eat everyone looks at us and it's all most like their thinking,"Hey, those kind of people eat food" Get this: I bought some dog food, for my dogs puppies and the chick at the checkstand said to me,"I didn't know punks have animals!" and I said,"They don't, the dog food is for me!" B.F.D.

(Hey, B.F.D write back to me and give me your address-You got to realize that a lot of the punks now are still going to High School so they have that High School type of socialiness-Hud)

Dear Flipside. Please read your mail, Youth Culture promotions is not a 'zine. It is an autonomous community youth group that books bands in Eastern Canada-Does conducts & distributes 'zines. We are non-profit & run by a core group of 15-20 people with lots of support. The package we sent you was not a 'zine, it was a press kit, including a history of our group. We sent it to you with the request that you write an article about groups of young people like us in North America. There are many, such as Les Productions Sans nom (Quebec city) youth action for peace (ottawa) youth coalition for peace (toronto) Front (NYC) BYO (LA) ok. Youth Culture promotions has formed a record label with Los Productions sans nom called No Pigs Records. With this big note is our first release. An 8 band compilation album called "Blender Mix". Thankyou.David Mcraig, Catleen H., Vig, Melaria K., Mike Hills, Julia Pine, Anne Jarvis, Ian Seabrook, Scott Crighton.

(Hi, you all Ok we will take you off the fanzine list, but sorry to say we don't have a Youth section group. It sounds like a great idea!! But if you have 20 people in your group, and we have only about 3-4 people who help us out all the time ( maybe two when it comes down to layout, and typing) why don't you write the article yourselves!! You all seem to know a hell of alot more about it than we do, and you have alot more connections too. The funny thing is, some many LA bands toured around and they haven't mentioned any youth groups to us. Well maybe one or two. Any way , what do you say? We will print it in Flipside, And Maybe it would really unite alot of Punks, etc!!!-Hudley)

I hate to harp on the same subjects, but I can't help wanting to voice my opinions. Firstly, regarding a letter partially about MDC in issue # 37. The person who wrote this letter felt that MDC had Marxist tendencies. Perhaps

he has too literal a mind. If one looks beyond the actual lyrics, the true meaning can be found. "We're gonna fight until there are millions of dead capitalists, congressmen, cops," etc. could this phrase not mean death to their corrupt power and not the actual individuals (ever heard of hyperboles?) Secondly, I tired of hearing nothing but complaints about the system. If you don't like it, why don't you fucking do something about it? Yes- write letters to your congressman, to the "president," you may not approve of their actions, but they are in charge (like it or not) and their decisions can be influenced. and shit, don't advertise England as the place to be if you've never been there. Granted, they do produce a lot of good bands, but life isn't any better there. The USA may not be perfect but if you truly think about it, it's the best country in existance. On the subject of Anarchy . I must start with one of the most well-known supporters of this idea.- Crass. I must admit, I agree with what they stand for: Peace, antiwar, but as far as I'm concerned Anarchy is chaos. If everyone of the Several billions of individuals in this world were peace-loving good samaritans then, Anarchy could exist successfully, but they're not. With Anarchy who will prevent that morbid idiot from sticking a firecracker up your cats ass? No one. We do need government-one with less control over our personal lives. Should we really be ticketed for "blocking pedestrian traffic" by simply standing on the sidewalk? After being in several riots, I can't help having an aversion to cops and their clubs, but we have to remember that not "all cops are bastards". We do need law enforcers, "We do not need law enforcers, we need peace officers" (David MDC) As far as religion goes, where does anyone get off saying there is no god in Heaven? You say there's no proof there is one-can you prove there's not? If you don't believe, don't criticize someone who does. Just because someone believes in God doesn't mean his lifestyle is dictated to him by this (non) existing Supreme creature. To some, God is merely a form of security and a symbol of hope and faith, don't destroy it for them. And Hudley, what's wrong with Punks uniting? We have to start somewhere. If we don't practice what we preach then no one will listen. We're already labeled as being violent and ignorant. Do you want to be called a hypocrite too? P.U.N.X and BYO-Join together and set an example.-Gail (Butchette) Ok , Gail, if I didn't believe in some form of unity, why would I put so much of my time into a fanzine that deals strickly with the punk scene. I really don't feel that PUNX or BYO know what uniting is all about anyway. they seem to cause more trouble then they do peace.-Hudley)

June/10/83

Dear Al,

I think it was terribly rude of you to tell the whole world about something that was spoken only between two friends. Yes, I am referring to the review you gave of Social Distortion in the very newest issue # 38 of Flipside. You ignorantly, and without concern go and print things about Monk's personal life. Did it ever occur to you to get his consent before you decided to let everyone else know about something he mentioned to you in confidence? I think it was a careless mistake. The reason I am writing this is because a friend and I had the pleasure of having Monk at our house in Boston, for a week while he booked the East Coast of the tour. Yes, it's finally happening-just like the album. You really should have seen the look on his face when he found out you printed that. It was unfair to do because people may believe things like that (true or not) and it makes

him look like some kind of gigolo slut. Well let me tell youand your readers that Monk is the most caring, sensitive and sincere person I know, and I'm glad to know him, and The Social Distortion Bros. are all very polite, intelligent and sweet boys, and I feel that your magazine often tends to throw people off about them. Please print this letter because I think everyone needs to know there is another side to them. And it's their best. They're the nicest people one can ever know, as well as the cutest. Al, I think you owe Monk and the band an apology. Thanks for lisening. Julianne Ness & Dawn Lyn Leavens, Boston, Mass.  
PS: Hi "Leather lies" Dennis. Mike "Ness, Mess" and Monk. We can't wait to see you guys in August! We hope you're reading this because we want to wish you good luck with the album!

**Julianna:** That was indeed rude on my part to mention Monks adventures in my review. I know Monk is a nice guy and he was pissed, and did in fact burn me literally, for that one. But if you did live in L.A. you would know that Monk's stage diving is really no secret, and in fact he is quite a ladies man and probably proud of his reputation. I sure glad to see that Monk was working so hard out their booking S.O. an East Coast tour - since you wrote your letter in June, I guess he booked it 3 or 4 months in advance. hmmm. I'm sorry already!!! -AI)

Dear Flipside.

I want to say somethings about Wattie B. of the Exploited! I've read three interviews with him! In everyone he mentions that Jello Biafra is a wanker. Black Flag are wankers. Crass are wankers! In Destroy LA he says oh..Gene October is a faggot..he's a wanker! He cuts done everybody from Blitz to Chron-Gen! Yeah, he gets pissed when Jello Biafra talks about him and anyone else who, as he says, tries to exploit him, but when he calls every group he doesn't believe in wankers, it doesn't matter right? He's a dick! He goes, "Yes, I love America, It's really cool here. I've been trying to tour America 5 times but we've only been able to once! Meanwhile he has a song called, "USA" on troops of Tommorow that says, "Fuck the USA, Fuck the USA". Fuck you Wattie! Why don't you just stay in England! Did anybody that went to the exploited gigs hear them play "USA" Probably only in Chicago! Well that's about all, I hope Wattie reads this so he can Devon Goldberg is a wanker! Write me and tell me your thoughts, Anybody! Even you Wattie! OK? Devon Goldberg/1401 Strong Drive/Las Vegas, NV, 89102

I'd like to respond to Katon Kickers' assinine letter. First, Shocking people is all the swastika does. It doesn't encourage people against you. Second the song "Nazi Punks Fuck Off" is talking about those idiots who think "it's punk maan" to trash halls where punk bands play & to pick fights with other punks for the sake of image! Third, there also might come a time where people will have to wear some kind of fascist symbol if they wanna eat! I just read in the Channel Counties Libertarian newsletter that a national ID system called a computer tatto has been introduced as legislation in the Senate and House of Representatives, using the Immigration "problem" as an excuse to keep people in line. Finally, you might check out the Creative Anarchists page in Flipside # 38 for some more intelligent ideas to fight the govt. or Rising Free # 5 (c/o Gez Lowry, 7 Hornbeams Sweet Briar, Welwyn Garden City, Herts AL7 3DZ). Singing about the Govt. won't get rid of it, but blowing up mailboxes and mugging businessman is only playing into the govt's hands. They want punks and anarchists to behave this way because it makes them look good in comparison. Okay?! I hope you're feeling much better now!-JuJu

YO O O O O O !!!

"A look and a sound w/no guts", these words scared me. They're inside that. "Can you hear me comp!" Anyhow off the tape deck Will also said that a dude named Wilhelm Reich wrote that the reason people join organizations, clubs, the U.S. Nazi League or whatever is to meet people. Same w/ dance halls, same w/discothèques, same with..... I thought and asked myself "why?" I can shake my head or drag my scalp at home w/records. I have fun picking up garbage b-4 and after gigs. Maybe I do go to socialize...I will feel like I'm in a wierded out skating rink from now on until someone says something that will make my ideas change. I like watching some bands entertain: entertainment pacifies. USO Army shows- keep the army man happy. He'll be so happy he'll work/kill for another few months. Commuter Man plays Pac Man is happy for sex and another day of making the world stay in place. Punks Unite-X People wake up, plant a garden w/all your aquaintances. Use rainwater to flush toilets. instead of taking x-mas trees, get a wood crate box and glue garbage and wire to it...etc. NAZI SEX BitCH can sodo mize me anytime, yuck yuck. You guys remind me of Romones but better. Grade 13 is doing something right, electric guitars help out your local Electric Co. I saw a real funny hippy-attire catalogue. Be way out w/mysterious expensive love beads. Be super bitchin' w/straight forward \$20 spiked armbands. You can make armbands for cheaper and they don't gotta be orderly point-stud, point-stud shit too, and who needs armbands when you get sharp tonka toy pts. w/in four blocks of your house? Exxon is a title you have to buy, punk fashion is an outfit you have to wear I know of stupid looking "preps" who speak as much as an opening political band. They run around w/in the system planting seeds like MDC. Try to keep your pants in good shap friendly "punkers" everywhere. Minutemen: described as jiggly funk section shaped like dog shit pile on a wire. Send them up here more, force them to leave to come up here, bitte. Flipper broke up and are reformong as a new band supposedly w/out Ted Will is putting out a single that is an acoustical Leonard Cohen tune and Bruce is putting out a "Lose" single, one song Will's wife wrote (Yes, so what is her name besides, Will's wife-Hudley) -GRUX Make-up that Clogs Pores 2201-A Mt. Veeder Rd. Napa, CA 94558

To all Flipside readers,  
I'm writing this letter on the subject  
of Communism. Lately I've been reading

a lot of anti-Communist and anti-Marxist letters in past issues of *Flipside* so I'm going to write the truth about this "oppressive" type of government. There are two forms of Communism. One is the "Soviet Union" type. This is the most wide-spread type of Communism and the one which most people hear or read about. I am a Communist but I am against the USSR's government.

That's because the Soviet Union is not a Communist nation. It's fucking capitalist like the United States. Some (or most) of you may not believe that the USSR does not have a Communist government. That's because you have been brainwashed by anti-communist propaganda. I mean how can anyone say that Communism is oppressive? The fucking USSR has barbed wire fences, armed guards, etc. everywhere. That sure as hell sounds oppressive to me. There was once a real form of Communism is the real type of this kind of government. Communism like this exist today in countries such as North Korea and China (not in countries like Cuba which are run by the Soviet Union). The people share with each other out. What's so fucking horrible about that?! It's a helluva lot better than the United States government. Also I was reading the TSOL interview in FS #37. I'd just like to say FUCK YOU to Ron and Jack for having that Communist girl kicked out and beat up for no apparent reason. You MOTHER FUCKING IGNORANT-ASSHOLES! I like your music but you guys are a couple of dicks for what you did. It's not like your

couple of dicks for what you did. It's not like she was a Nazi. I'd appreciate it if you people out there would write to me and tell me what you think especially you Communists, Marxists, revolutionaries, etc. Because we should communicate with each other. -Sincerely- **Ramon Gonzalez**, 1401 S. Orange Ave., Santa Ana, Cal. 92707.

\*\*\*\*\* N \*\*\*\*\*

Dear Flipside,  
I was wondering, could you please print this letter directing it towards bands, fanzines and record labels. I write for the UK's only national punk mag. called "Punk Lives". It isn't anywhere near as good as it could be but we'll get there, we'll get there. Most of the writers are from long established fanzines (it's the writers who aren't that come up with the crap) and our ideas are always accepted. I'm hoping to enlarge the reviews section to have a much wider world wide perspective, particularly American stuff at the moment. To a non-American I think of America's



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BUTTONS!  
PATCHES I'M DEPENDIN'  
ON YOU SON, TO PULL  
THE FAMILY THROUGH  
CHOKE WHEEZE!

STICKERS

CRAM IT POPS!  
I'M GOIN TO ZEDS  
TO BUY SOME  
MORE IMPORT  
PATCHES!

HOME  
SWEET  
HOME

FOR CATALOGS!

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RECORDS!  
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LONG BEACH  
CALIF. 90804

B. OTIS

# GOG baboon dooley AND THE AMAZING HAIR MACHINE!

Baboon has been fitted out with the Amazing Hair Machine that takes him through the History of Haircuts with the push of a button!



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punk scene as at it's healthiest. It had a great start with the Dils, The Avengers and the few imports we got over here were great. Then we got all the old shit like Circle One, Black Flag, Dead Kennedy's and all that. Passable stuff but hardly invigorating (is it?), just like over here. Now you've got seemingly millions of bands because punk itself seems to be acceptable to more people (which might explain why people are always going 'Hey man, this band is cool!' or whatever it is they write in their letters). There does seem to be a wide discrepancy between what people's attitude towards punk is in America by the actual people who are involved. Over here it'd down to the types of music but judging by the letters in your mag and some of the others I buy. People go for really weird definitions of punk and why they're punks. The ones who are obviously nothing more than cretins with the right hairstyles are the type who obviously never realise they're mutton dressed up as mutton but lacking the sheep's brains. There's a few of them over here too. That's why The Exploited and GBH are so popular of course. I'm wondering off the point. If there's any bands, people, recordsco.s, fanzines who would like to write to me with news, photographs, records, zines, whatever I would appreciate it because as one person I can't hope to cover even so much as a hundredth of what's available because buying import records, as you will know, is a very expensive business. With 'Punk Lives' selling 45,000 a month I'm sure it would generate a lot of feedback. Have you any articles planned on Pretty Poison, Savage Republic or Kommunity FK? They're my favorites at the moment. How do bands like Big Boys, Whipping BOY, Husker Du, Subhumans etc. justify the way they disguise their obvious musical qualities by hiding their more adventurous POWERFUL songs amongst endless bouts of thrash? So far only the Big BOYs manage thrash with an eon of melody. Is it merely tradition or is it crowding? If they can do really good songs why do they need to go for the common denominator. Don't they realise (yet) that if they believe they have a message in their music that they want to get over that it's no use just trying to please punks but to get that music over to others too, who are more likely to be the ones who need such energy and excitement to challenge their sedentary lives? Of course punks will denounce this as being a bad move because it will disrupt their scene but then there's always new bands, people tend to forget that and whilst you're enjoying the energy and raw commitment of the new bands the other bands should be spreading through various stratas of the general music area purifying and cleansing away the evils of Van Halen, without losing any of their integrity. It's only when a few bands do it that these bands succumb to the pressures to sell out/calm down/cop out. If everyone tried it they'd still feel they had a fight on their hands. But I digress once again. I go now. PLEASE WRITE. ANYONE. (ANYTHING). -Cheers me. (address in Fanzine listings)

You know that was a awful extreme thing to say about kids who like the punk look... I've known lots of normal mutton heads in the punk scene too. (you've seen them, a year ago they looked real punk, but now they have that Black Flag look) I guess you hit a sensitive spot on me, I'm a fan of GBH. But you know what, I never even considered the way they looked. I liked their lyrics and their music... And I'm sure I'm not the only one who thinks this way. So get your head out of your ass. HUDDLEY)

Flipside:  
Eg-fucking-zactly. That is my reaction to your recent editorial concerning video and the future. Why stay consumer wimps? Why not turn the toys at hand back in their faces? The monster feeds

on itself... and don't you just know they'll end up loving us for adding a new delicacy? But it should be good for a fun ride. And a number of "band-lives". And maybe the scene (such as it is), I, for one, would present a moving target. Take chances. And here's the film review section: Liquid Sky is great. -Quail Hollywierd, Ca.

PS. In specific response to Katon Kicker's letter last time concerning the DK's "Nazi Punks Fuck OFF" stance, it should be noted that Jello is voicing a legitimate warning: Nazism was the ultimate in conformism in the name of idealism. Mutants, rebels and gypsies are the first to go. That, and not the "shock value" of symbols is the point. If it's good old shock value you want, be creative! Like paint a head skewered on a stake. Or can't you think for yourself? As to the continued general debate over "what punk is" someone once said that if you put 20 anarchists in a room, you'll get 20 heated versions as to what "anarchy" is. And that's good.

\*\*\*\*\*

Dear Flipside.

Who's the dude that drew the "skatoons" cartoon in the last issue? Hasn't this guy ever heard of PLAGARISM? It means to copy something and then pass it off as your own. That comic was lifted straight out of a Mad magazine! It was one of those tiny cartoons in the margins on every page. To plagiarise someone else's work is really low and what's more the guy can't even draw while coping! I'm no mister professional artist, but I can draw better than that! Also I don't have to steal other people's ideas. I'm smart enough to think up my own.

Sincerely, Marcus Solomon

PS-I'm looking for pen pals to write esp. girls, 10007 Manzanite Dr. Alta Loma Ca, 91701

|||||||>>>> We got a lot of responses to the Vandals rebuttal I made, especially from Aldo the person who ran the Mercury Arts center that the Vandals destroyed. Well he thinks I'm a dick for sticking up for the Vandals. I still think that the Vandals weren't entirely responsible for what happened at his place, but choose to drop the subject unless both parties want to debate. On the other hand, anybody who invites a band like the Vandals (the name should be a hint) to play their nice suburban home, is asking for it. Below is Stevo's answer to Aldo, and another letter from a Vandal fan..... Al.

To Mr Big Baby "Anti Vandals"

If you don't like to drink beer party and have fun, stay home!! Stay home and do the dinner dishes for your mommy. I don't like kissy ass panty waists like you clogging up the gigs. Also take your Cologney smelling clove smoking, limp wristed, cry baby Anti Vandals club and shove it up your ass. We don't need your support. When we have real people coming to our shows. And who the fuck are you to say what we did and didn't do, you won't even sign your name.

Sign your name. Signed, Steve Vandall. PS Thanx Al.

|||||||&&& BGG BGG BGG BGG BGG BGG  
Dear Flipside..

I read how you stuck up for the Vandals in issue # 38. Well buddy you must be mistaken. The fans are not the ones who destroyed KPFK it was the Band members I know because they used to be my friends but if I saw them on the streets they had better not let me catch them. Recently I had my exfriends the Vandals play at my house. Well the damages were in the thousands. Stevo dropped a seal bomb in the toilet and flushed the toilet, real funny. Human put 60 holes in the ceiling. And Jan And Joey tore the heater off the wall, not to mention all the artwork they put on the walls. My parents are taking them to court to sue them I hope they get what they deserve. Them damn Vandals. Signed Brad Filleery.

President of the Vandal haters.

|||||||&&& Dear.....  
Howdy doody. I'm over hear staying with relatives from beautiful Britan. I'm from Oldham, a shitty little backwater about 10 miles from Manchester..... This country (USA) is pretty much as I expected it: the people seem quite genuine is seem respects (although terribly artificial in others), but I reckon this'd be a great place if only they got the shit flushed out of them! Maybe it's only this area, but I have noticed little "consciousness" and no traces of anti-nuclear, vegetarianism or anti-animal abuse feelings. Indeed, most companies have no shame in announcing that "This product has been shown to cause cancer in laboratory animals" and there seems to be no protest or lack of customers for shampoos containing "real mink oil". In Britan they wouldn't dare declare things like that because they would have numerous complaints, probably a number of demonstrations outside their factories and shops selling the product, and the public would probably ban their other products as well. I have read a few of your so called newspapers and I thought ours were bad. Bloody hell, I suppose I've chosen the worst end of the market ("Globe" was one of them) - I think their journalists make up most of what they print. Some of the adverts too are out and out lies. In our tabloid rags, the adverts are all for rubber incontinence pants, bedwetting devices and those kinky catalogues that you have to be over 18 to send for.....

all the best Lorrie Keen

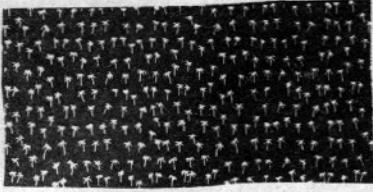
|||||||&&& To Hubert Klines c/o Flipside.  
I say "If you ever wanna say anything (shit) about someone, say it to their face, instead of behind their backs" and "Don't put anything down till you know more about it".

|||||||&&& It gets me bummed when you put down three established bands calling them "meaningless" and "stupid". Hey it's hard to run a band so why don't you start one and work yourself up to where those bands are right now! Also Americas Hardcore isn't just the latest band, they've been around for a year and a half aka Section 8. Also their lead singer is no loser, he puts on a lot of shows for the movement. How can you put someone down who puts a lot of time and effort into the scene? Also John (Circle One) puts some effort into producing shows under Punk. I don't know much about Suicidal Tendencies except that mike is a good singer and that the band has a good sound and that their followers look mean and I wouldn't want to mess with them (not a threat). So Hubert, what's your definition of punk rock? Hey if everyone looks like Ian (Minor Threat), then when did he get a mohawk? and when does he spike his hair? when does he wear creepers? when does he wear bondage pants? etc the list can go on forever. Punk rock is a movement that is supposed to be separate from society, so what if a lot of punks got skins. Do they look the same as those shirtless society conformists? Fuck no. They got that idea, they believe in the movement, and that it is not dying, just changing.

Craig (I hate living in the valley).

|||||||&&& Dear FS:.  
I am sick of assholes who have their own brainstorm idea of what punk should be and it's because of these assholes that the punk scene has gotten so fucked up. Asshole like these get into or form so called punk gangs I ran away from home because I was tired of parents and assholes that were surrounding me, so I ran away to Hollywood expecting to meet a lot of cool punks and live happily ever after. Bullshit! I met a couple of cool punks then a bunch of assholes in a local gang called LADS (L.A. Death Squad) who ended up wanting to kill





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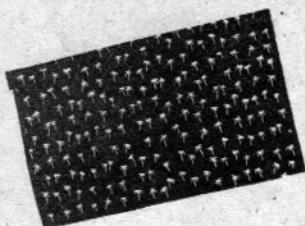
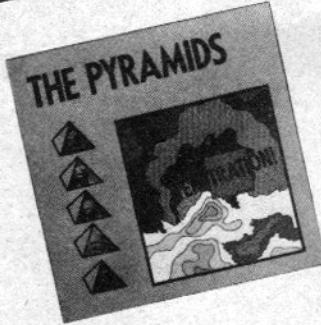
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# THE LONG ARM OF UNCLE BIG BRO'

Hello. Welcome to the most fantastic page in Flipside. The Police Page. But let's not talk about police just yet. Lets talk about....gangs. Y'know, I used to think that a punk's worst enemy was a cop. No more. Lately I've seen the light. You see, when cops shut down a gig, they sometimes have a "reason". At least in the L. A. area. Sure, most cops are pricks. Sure, they hate punks and will gladly demonstrate apelike mentality by beating kids regardless of age or sex. But have you noticed that sometimes they're PROVOKED?

I was at the DK's "Storm the Docks" show in Long Beach last July. Although it eventually got way too crowded, everyone seemed to be having a good time and the show probably would have been safe and sane if not for a certain little crowd. You locals know who they are, some of them live on the Eastside and call themselves the "Family". You know, like the Crips, v13, PBG, etc. A gang. Oh, and they go to punk gigs. Even put a bunch on in Pico Rivera. And some of them are in a band, and they have a real catchy slogan, "punks unite", Uh-huh.

Well, fine. I mean gangs are gangs and they can pretty much do what they please as far as I'm concerned coz I try to ignore 'em. But the "punk scene" needs gangs like it needs Daryl Gates. I don't wanna say that "punk is This" or "punk is That" or try to de fine it but I've always been of the opinion that punks should be independent and stay away from phony dogma, leaders, power trips, and general facistic narrow minded attitudes. In other words, everything that gangs are about.

The situation we have here is that PUNX, or the Family or whatever, has had some sort of grudge against Goldenvoice Productions. Theories are that 1. They consider GV to be competition; 2. They think GV is trying to exploit punks; 3. your guess is as good as mine. And so at Long Beach people in the stands were showered with shattered glass and bottles from the windows behind them, a bunch of weenie brains crashed the doors (seems to be a Family ritual at gigs. Sorry, us mortals gotta pay) which started a fight with the security which drew the cops who came down on EVERYBODY! Did anyone enjoy getting maced or clubbed? And gossip is that similar people or the same persons started the shit at SIR and, yes folks, Mendiolas! How many other gigs have these guys, and dummies like them, fucked up? How many good halls are closed to us because of them? How many people got beaten and gassed and jailed? Or had their cars smashed up? Wouldn't you like to ask these guys why they do this shit? Maybe they're police agents! I mean what a service to the cops, setting up a riot so they can charge in and beat on kids! Next time you see these dummies fuckin' things up, do everyone a favor, and give the security guys a hand!

A lot of you probably bitch about high-priced gigs, "rockstars", exploitation, etc. Goldenvoice, like any contentious promoter, isn't into that shit. They wanna put on gigs. Period. Big bands mean big crowds, which means big halls, which means big money. Ov erhead. Any idea what the Santa Monica Civic costs? And as far as security, you have limited choices: 1. professional security guys who mainly want to keep the show going, do their job and get the hell out; 2. hordes of uncontrolled jock dicks who don't give fuck-all about you.

punk-rock or anything except fucking up YOUR party; 3. cops in riot gear etc.; 4. NO SHOW. That little bit of anarkee in Long Beach cost the promoter six grand and convinced the Longshoremen that punk sucks. No more shows there. And as a result you almost didn't get to trendily jump off the stage at those nifty GBH shows and who would have blamed Goldenvoice for canceling them. Promoters like Gary Tovar want to make things HAPPENING, not buy a fleet of Mercedes. And if they make a profit, so what? Promoters gotta eat too y'know!

What it all boils down to is either put on your own gigs, let someone else do it or stay at home. Don't fuck up other people's party, and support the bars (like the Vex) and promoters who care about giving you a quality alternative. Otherwise, you might as well...uh...be a cop.

Moving along: the case against Michael Zinzun, the founder of the Coalition Against Police Abuse (CAPA), was dropped. As I'm sure you recall, Mike was charged with violating Penal Code 69, which makes it a felony to use "any threat or violence, to deter or prevent an executive officer from performing any duty imposed upon such officer by law." This is a 19th century statute that the cops would like to use on any politically threatening person such as punks, black activists, etc. Although Michael got off thanks to the support of many concerned people, the law is still on the books.

CAPA, along with several other groups, is still pressing their suit (led by the ACLU) against the LAPD concerning the spying done by their now-defunct (or is it?) Public Disorder and Intelligence Division on various citizens and organizations, most of them peaceful and law-abiding. Recent revelations have been that the LAPD was feeding info on "subversives" (from commies to members of city hall and maybe you too) to an outfit called "Western Goals", which is affiliated with the dreaded John Birch Society. WG is compiling a computerized list of these nasty people in preparation for God-knows-what. And so are other facist orgs probably. Who's list are YOU on, nyah-hah-hah. Anyway, read the papers for continuing developments.

CAPA wants to hear about your police problems, write them at 2824 S. Western Ave., LA 90019. Check Flipside 38 for details. Or if you just want to shoot the shit write me c/o the above, include an SASE (business size) and I'll get back to you. And please donate if you can. Thanks to the folks that wrote since last ish, namely Scott from Sacramento, Martin from San Diego, "Pest" from Glendale, Judy from Morro Bay, Alex from Pasadena, John from Frontiers Mag, in N. Hollywood, ED from Napa, and Maria from Inglewood.

Another good source of police abuse info is the Charles Briscoe Committee for Justice (CBCJ), 5280 Foothill Blvd., Oakland 94601. (415) 436-7577. They've got good ideas such as:

1. Make police brutality a crime.
2. Ban the Chokehold.
3. Make civilian review boards mandatory.
4. Defend our right to witness police actions.. and
5. Stop the militarization of and spying by the police. Check 'em out.

Most of you who went to the *1/11* show at the Civic may have noticed the lack of police pressure. Well, the Santa Monica cops can be as piggy as any. Hudley was outside waiting for Al after the show when she and her friends were approached by three SMPD in riot gear who, you know, "LEAVE!" "GET THE FUCK OUTTA HERE!" Sez Holly, "I'm waiting for my husband" or words to that effect. They managed to placate the oinkers momentarily by starting to leave. Suddenly, "You're coming with us!" They throw Hud down and handcuff her (she's pretty dangerous y'know) and take her to jail. On the

way they commented on her pierced nostril by calling her a nigger etc. And she was charged with, get this, not only resisting arrest but assaulting an officer! Picture it! Hudley vs. three porkers in riot gear! What's even more amazing, the SM City attorney, probably a hip liberal of the Haydn-Fonda set, is pressing charges! Hopefully she'll do this up right and ram their butts, and let you readers know more next ish. We will definitely give you some specific instructions on what to do when you get this bogus shit thrown at you. The ACLU has a book on how to do it, it's called Police Mistreatment Litigation Before Trial and was compiled by H.R. Manes. More next ish.

The ACLU, at 633 S. Shatto Pl., LA 90005, has all kinds of goodies that you should check out. They have a catalogue of books published by Avon, each dealing with the rights of different groups such as: YOUTH, STUDENTS, MILITARY, VETS, TENANTS, etc. They also have a little bilingual card, which you carry in your wallet or purse, which deals with your rights when arrested. Write them and ask for one for you plus some for friends, include an SASE and a donation. For those of you who are too lazy, I'm gonna provide the info here:

## IF YOU ARE STOPPED BY POLICE:

1. You may remain silent; you do not have to answer any questions other than your name and address.
2. The police may frisk you for weapons by patting the outside of your clothing.
3. Whatever happens, you must not resist arrest even if you are innocent.

## If you are arrested:

1. As soon as you have been booked you have the right to complete phone calls free if within the local dialing area, to two of the following: an attorney, bail bondsperson or other person.

2. The police must give you a receipt for everything taken from you, including your wallet, clothing, and packages you were carrying when arrested.

3. You must be allowed to hire and see an attorney immediately.

4. You do not have to give any statement to the police, nor do you have to sign any statement you might give them.

5. You must be allowed to post bail in most cases, but you must be able to post an amount in cash or pay the bail bondsperson's fee. You may first ask the judge to release you from custody without bail, but he does not have to do so.

6. The police must bring you into court or release you within 48 hours after your arrest, excluding Sundays and holidays (if the period ends at a time when the court is not in session they must bring you before a judge the first day court is in session).

7. If you do not have money to hire an attorney, immediately ask the police to get you an attorney without charge.

Remember this shit, you may have to use it. You guys in Canada, try prayer.

NEXT ISH:::::  
HOW TO SUE THE COPS AND/OR CITY OR WHATEVER.

HOW PARENTS ARE PUTTING BAD KIDS (punks, skaters, loose booty etc.) IN FUNNY FARMS.

And here's something I found in the Times a while back:

HANOVER, West Germany - About 20 youths were detained in West Germany on Sat. after a reconciliation meeting between 300 members of rival punk and skinhead youth gangs erupted in attacks on police, a police spokesman said. The youths smashed about 20 shop windows with and bottles as they rampaged through the center of Hanover for a second day.

Party!  
GARY INO.

CAPA's phone# is 213-733-2107.



you may have heard of No Trend, they get all kinds of mixed reviews in various fanzines, but maybe you haven't heard of them. They now have 3 song ep out and will be starting their second US tour. Their first tour brought them to L.A. - but did not bring anybody to see them. It was a last minute gig, with no advertising, and there was no one there - excuse me, there were 4 people there and I'm exaggerating. The set of course, was less than inspiring, and looked like a practice, but the potential was there, and next time.....

**"Kiss Ass To Your Peer Group"**  
 "Daring to be different" is a cliché  
 "Non conformity" is passe  
 There is no room for deviation  
 Social rules have no negation  
 Kiss ass, kiss ass, what else are you good for?  
 You think you're unique, you think you're alone  
 You never learned how to think on your own  
 Your only basis for existence is to gain group acceptance  
 Kiss ass, kiss ass, to your peer group  
 Follow your "opinions", repeat what is said  
 Make your own "choices", go where you're led  
 Think your own "thoughts", eat what you're fed  
 Strength in numbers, not in your head  
 Kiss ass, kiss ass, to your peer group  
 "Individual" don't exist  
 Don't even bother to resist  
 Submit, conform, follow the norm  
 Other the majority  
 Your group mentality  
 Kiss ass, kiss ass, to your peer group  
 Now you're ready for the real world  
 Now you're ready to be an adult  
 Get fucked up the ass by your peer group  
 Kiss ass, kiss ass, to your peer group

**NO TREND** were interviewed at Roxanne's Bar by Al on June 21st. Present were:

Jim Jones: Guitar

Chris: Bass

Jeff: Screamer/yeller

Al: So you're gonna have a single out soon right.

Jeff: Yes, a 3 song 7 inch on our own label No Trend records.

Al: Is there a reason you're putting it out yourselves, instead of on say, Dischord Records?

Jeff: We don't affiliate ourselves with anything, we're No Trend, we don't conform to any trend at all. We are all our own, independent.

Jim: We're not a D.C. hardcore band. We're not straight edge either.

Jeff: We play hardcore shows because a lot of the people that are into the hardcore scene are supposedly open minded, and we thought that they might open their mind to new music. That's why we like to play punk shows.

Jim: But all kinds of people like us, not necessarily just hardcore.

Al: How do you describe your sound?

Jim: Best way I've heard of describing it is "unbearable". That sums it up, it's kind of like torture. Audience torture.

Al: What kind of influences do you have?

Like your one song "Teen Love" I hear

a lot of Velvet Underground...

Jim: No... that song is based on pop music from the 70's kinda distorted.

I'm influenced by all kinds of music.

Jeff: We have songs like "Mass Sterilization" that is just raw noise and then there's "Teen Love" that is almost a pop song, then we have, Jim listens to surf music so we have that style...

Jim: I play all kinds of different styles.

Al: How long have you been a band?

Jim: Since September.

Al: How do they respond in D.C.?

Jim: Not very favorable. We're not exactly a crowd pleaser.

Jeff: We've had some good shows in D.C., we played with T.S.O.L. and C.H.I., with the D.K.s twice. Out of town people seem to like us.

Chris: We have a small following!

Al: What are you doing on tour?

Jim: Well we've gotten a pretty good response so far. Like the people in Kansas City were into it.

Jeff: Denver liked us a lot.

Jim: The D.C. scene is pretty... close minded, they all pretty much like all the same kind of music, and if you're not part of that peer group then they talk about you and criticize you.

Jeff: It's just a social scene like a high school peer group where you all dress the same or you're not cool.

Jim: It's like that all over but from what I've seen, D.C. is like the worst. Very over rated.

Al: What are No Trend trying to get across.....

Jim: Humans are basically just mindless sheep, waiting to be led in one direction or another, and most hardcore are no better. A lot of them are just out there to impress other people or just to fight and there's really not much going on inside their minds. No that I'm against hardcore.....

Al: Well how are you guys different?

Jim: Well... we are playing the music we want to instead of trying to please every crowd. A lot of hardcore bands these days have really childish, lame lyrics like "Get out of my way, I don't care what you say, we're the kids of today and we're gonna have our way" like that. If you're gonna call yourself rebellious then your lyrics should be saying something. The thing about punk rock is that it did start out as a rebellion, then all these fashion designers thought it was hip and started making all these new wave clothes. So now you have these house wives getting "punk" and shit and they don't realize where those fashions came from. Punk rock isn't as threatening as it used to be because people just laugh at it these days. Housewife sees some kid with a mohawk on the street and she just laughs at it because she saw it on Square Pegs or Quincy.

**Jeens** Coming to Review

Al: What do you write your lyrics about?  
Jim: One thing I'm against is conformity to any group. One song "Mass Stagnation" (Caused By Venereal Disease) and the meaning behind that is there are too many humans to begin with and people are starting to figure out that there are too many people but they don't seem to have enough intelligence to figure out that they don't have to have more kids to make it worse. There's no excuse for it. The problems of the world wouldn't be so bad if people would stop breeding like rats. The planet can't support this many people as it is. A couple should at the most have 2 kids if that. Maybe one. We have a song called "Too Many Fucking Humans" and that pretty much tells the whole story. We try to put things as simply as possible so people can get the message.

Jeff: There's all these family shows on TV again setting examples.....

alcoholics anonymous, then you get these little kids with crew cuts whose parents told them not to take drugs and they think they're being rebellious.

Al: Do you use drugs?

Jim: Yeah, I do.

Jeff: I drink beer.

Jim: I'm not an addict or anything. People can gain a lot of benefits from drugs, people that do drugs know what I'm talking about so they don't need me to tell them. I have no respect for people who have no desire to expand their consciousness whatever. Any person who is lame enough to become a drug addict has no business being alive in the first place, so it's all for the better if they die - that's one less person. The trend of the 80's is to be anti-drugs. But Ian (Minor Threat) has a point about alcohol because alcohol is socially acceptable and is pushed by the media and society - alcohol is so popular because it is the most inefficient drug there is. It doesn't do much but make your brain numb..... In the 60's people thought the hippies were bizarre and they couldn't handle them, pretty soon bell bottoms became the style and long hair is in, pretty soon you have business men with polyester suits with psychedelic designs. They gained nothing from the hippie movement, it was just a fashion trend. Same thing is happening now with new wave.

Al: You have used videos at some live shows, what are they about?

Jeff: I saw a whole bunch of punk rock stuff on TV like Quincy and the thing on Hour Magazine where they interviewed punk rockers, new wave commercials, so I spliced them all together and kept showing them over and over. I showed peoples stereotypes of punk rockers on Quincy and then they interviewed so called "real" punk rockers on Hour Magazine and you couldn't tell the difference in them. It's sad.

Jim: There are people that bad, and as stupid as on Quincy. Housewives walking down the street sees a punk, and she assumes that it's just like someone she saw on TV. And it might be true.

Al: What else are you doing with video?

Jeff: I do a lot of things with videos and industrial noise that I want to bring into the band.

Al: Chris, this is a pretty male dominated scene, why do you suppose more girls don't get involved?

Chris: Girls have different attitudes, in a lot of ways they haven't gotten their guts up. There's a lot of girls that do something different and pretty much get ignored. Hardcore is pretty masculine.

Jeff: And when they do do something people think they're lame and sound like the Go-gos.

Chris: I was in a band and that is what they said about us. That's all they can compare it to really, I think there will be a lot more girl bands.

Jim:..... People get really indignant about our name and tell us "If you think we're all posers and trendies, how should a real punk dress" but it really doesn't matter how they dress as long as they exhibit some form of intelligence. We not telling anyone how to be punky. It pisses me off when you see the people that come to hardcore shows, like cheerleaders coming to shows and trying to kiss band members. That will never happen with this band.

Al: What kind of background do you have?

Jim: Oh we all listen to hardcore and other types of music.

Jeff: I like a lot of noise like Non, SPK, of course all Throbbing Gristle is great.

Chris: I like hardcore but I like a lot of classical music too.

Jeff: I like Muzak too. It kind of controls peoples bodies.

Jim: People seem to deserve muzak, they seem to like it.

Jeff: It's neat the way they program people's lives by it, people make fun of it but they don't know it's sedating them or whatever.

Jim: People make fun of it and then listen to top 40 rock and roll which

is the exact same thing.

Jeff: There will be hardcore music played to Muzak in 30 years, just like they do with the Beatles. We even play some muzak, like on our demo tape "Purple Paisley Make Me Happy" the instrumental song.....

Jim: It's like Chinese water torture. Al: What kind of political outlook enters into your lyrics?

Jim: Just a general idea that we're against any kind of governmental control, we are not necessarily anarchists. Any time people live together there will be a system that arises, there has to be some kind of structure. I think democracy is pretty much the best thing they've come up with so far.

Chris: I think the old American Indian tribes had the best thing. I wish things would get messed up so we could go back to that, I like their religious outlook.

Jim: I really respect a lot of the Indian culture because they had respect for nature.

Chris: There should be more spirituality involved with running the land.

Jim: The American Indians didn't consider the earth to be their property, they just considered it a place where they could live and they could leave, and it wasn't there's to fuck up.

Chris: It's really sad driving down here because each section of land is divided up and squared off and pretty much destroyed.

Jim: The Christian religion pretty much pushes the idea that God put all the animals here so we could kill them for our own use and everything was put here so we could use it. That's pretty evil.....

Al: Seems to me you would be a vegetarian.

Jim: I soon will be, he (Jeff) is already... I basically believe that there is no hope for humans because they had their chance and they fucked it up didn't they? I mean look out your window, there's just no excuse for this. Humans are pretty stupid. They have just enough intelligence to fuck up the world but not enough to stop it. I'm also pretty sure there's gonna be a nuclear war.

### "Family Style"

Acid rain is falling  
Watch the humans crawling  
Mud huts made of concrete  
Cattle tracks in city streets

Toxic waste dump  
Community trash heap  
Carbon monoxide  
Industrial countryside

Average intelligence

Public opinion

Nielsen ratings

"Three's company"

"People Magazine"

"Joni Loves Chachi"

"E.T."

"Superbowl Game"

Acid rain is falling  
Watch the humans crawling  
Mud huts made of concrete  
Cattle tracks in city streets

Couple on the sidewalk

See the baby drooling

Old man slumping  
in his Ford Fairmont Stationwagon

Family style

Family size pak

Family supermarket

Family pharmacy

Family reading center

Family fitness center

Family video center

Family hair care center

Family planning

Family outing

Family therapy

Family reunion

Family discussion

operard

oumu who



**DIE KREUZEN** were interviewed at Shamus Obrians on June 23rd by Al and Hud in their tour van..... Present were Herman (guitar), Danny (vocals), Keith (bass) and later Eric (drums) found us. This interview took place just prior to their last gig on their first tour to Los Angeles.

Al: So you guys used to be called the Stellas? Give us a brief history.....

Herman: Well first of all him (Danny) and I moved up from Roxville, Illinois, if you know where that's at - 90 miles from Chicago. But we moved to Milwaukee, and the three of us came up, and we spent 9 months looking for a drummer. Danny: We had a number of different drummers including a girl who was pretty good. Then we came across Eric and how did we get Keith....

Keith: I was the one that gave you Eric's phone number.....

Al: Ok, so the Stellas were a thrash band or what?

Danny: We played the same music only a little slower - some of the words are different.

Al: Why did you change the name?

Herman: The Stellas was just like: get drunk and go play "Ya hoo" and bash the joint around....

Keith: It's indicated more of a change in attitude if anything.

Danny: We decided we were gonna change to do something instead of just wasting our time.

Hud: How do you pronounce your name?

Danny: Die Kreuzen (ok, here's the dictionary type thing "D Kreut Zen")... Michael from JFA, his girlfriend is German and she just told us it means "the crossing".....

Al: I thought it meant "the Crosses".

Danny: Yeah, that's what we were always told. But it means the crossing....

Herman: Or "the cross" but not a crucifix cross..... it looked good the way it was sitting there on the paper so we picked it as our name.

Keith: Plus nobody would know what it means... we weren't looking for anything with any deep meaning. It's

just something to call us rather than something that would have obvious connotations. Just something different.....

Al: And the first recording was on Charred Remains....

Danny: Yeah, then we did Master Tape.

Herman: Then Bob Moore had a great idea, how about halfers on a record so that's where "Cows and Beer" came from and that's where we really got started.

Keith: Master Tape was a big help as far as spreading the word.... getting the name around. Now we're hoping to sit up in San Francisco for awhile and get some jobs and some money and hopefully put out a 12 inch so we can go on tour again.

Danny: We'll be touring a lot more....

Keith: Once you've made the decision to do it, to go all out and play around, then it's not really that hard. The hardest thing is making all the phone calls and setting everything up.

Al: Oh, where do you live then?

Danny: Ha ha ha, nowhere!

Herman: You're in our living room now!

Keith: Hopefully we'll get someplace fairly permanent where we can at least have some kind of a base, someplace to make phone calls from and receive mail. And someplace to practice. (Talk drifts on to practice places and renting halls to play in - which they helped to organize back in Milwaukee, and the differences between there and here....)

Danny: That's one thing that we never saw in Milwaukee was security....

Keith: It's really strange that you have that many people that you have to have security people and I couldn't believe it that the guy at the Vex had a gun the other night, shit! That's too weird, and they wouldn't let people come on stage.

Al: Why did you leave Wisconsin?

Keith: Just looking for a wider variety of experiences....

Danny: At first it was just gonna be a tour and we were going to go back,

but then we decided, well, there's a bigger audience out there, let's stay out there awhile.

Keith: It's like none of us would have jobs if we went back or places to live or anything, so we can stop anywhere really.

Al: You're pretty much dedicated....

Danny: Oh yeah, the band is all that matters, it always was tho too....

Herman: We felt we hit our peak back there, there's really no places to play there or to make any money.

Al: You were saying that you weren't a "political" band....

Keith: Strictly on a personal level.

Danny: It's just stuff that's happened to me, or us, problems like just being in school or "On The Street" is just about hanging out on the street corner. I quit high school to be in the band.

Al: What happens if the band doesn't make it?

Danny: Then I'll probably go back home and have my dad get me a job as a janitor, ha ha. I don't know.

Keith: That's not one of our main big things to think about. But it depends on your definition of making it.

Herman: This is more than we expected.

Keith: We're making enough right now to pay for gas and eat and... it's great, that's all we need. We're seeing a lot of new places and a lot of good bands.

Danny: There's a lot of really cool people out there that will help you out. It's really cool.

Keith: We heard so much about L.A. like "Watch out those people will rip your heads off" but it's not like that at all. We like it.

Al: What kind of message are you trying to bring to the world?

Keith: Um, have a good time. Nothing really more than that. I'm not, I don't know about everybody else.

Danny: No real message, just think for yourself.

Hud: What about your influences?

Herman: Oh god there's so much I couldn't narrow it down to a few.

Keith: We listen to all kinds of music.

PHOTO BY AL

Danny: What was really funny was we were compared to Social Distortion!

[interruption to get guest list together]...

Keith: That's another difference, the big guest list thing! We have them but it's usually a little, not like 43 people coming up "Can I get on your guest list!! Blaaaaa!!!!" Tho I admit to trying to scam into New Order last night, but \$10 is a little steep, that's just fucking ridiculous. They can't expect people to pay that.... the kids aren't gonna get in if you gonna charge that much....

Herman: People paid like \$11 to see the Exploited.

Keith: That was just a joke, I'm sorry, we played with them in Chicago and it was like the most pathetic thing. I don't like to slag bands but that is like the ultimate.

Danny: If that is what punk rock is all about I don't want to have anything to do with it.

Keith: Wattie was like kicking people in the face, being obnoxious, he was so drunk he was falling all over. For me it was an example of all the bad things that people think about punk rock, all the cartoonish, jokey things ya know. But people were lapping it up, begging for more..... The thing we're trying to get across is: if you like the music, try to get involved in any way you possibly can, no matter how old you are....

Eric: Or how you look...

Keith:.... just try to get involved or it's never gonna grow. Especially the kids, cause they're the future.

Herman: It's good out here because kids are excluded out of it in too many other cities.

Keith: Like Milwaukee. Especially. (Time for a little praise to Bob Moore and attempts to figure him out)...

Al: Why did you call that single "Cows and Beer"?

Herman: Typical stereotype of Wisconsin.

Keith: What else is there. It was a joke.

Eric: Maybe you had to be there!

Al: Do you guys all skate?

Keith: Just Danny and Herman.

Herman: I tried a few bowls when we were in Tucson, it was a lot of fun. The only park we had closed down and it was so much money to get in. It wasn't worth paying for.

Al: When you're touring and you see a good ditch, do you slam the brakes...

Herman: Yeah!!!

Al: And what do these guys do?

Keith: Boredom, watching these guys fall down! It's fun though. I don't do it, I don't personally think it's fun but it's great..... I just sit there and read. This tour has given me lots of time to read and sit back here....

Al: What about you Eric?

Eric: I sit and read - listen to music. I don't really skate but sometimes I do.

Keith: Right now we have no restrictions, there's nothing we really can't do. We don't just want to promote us, but the whole scene. People have got to stick together or else it gone. You can't....

Herman: This territorial stuff, it's ridiculous, I don't see why they should be fighting, if they can't over come personal differences then something is wrong.

Keith: Bands should work together to get shows, not fight over who gets top billing.....

Herman: There's got to be more openmindedness as far as what bands play together to get a bigger draw, with different people, to listen to the music and be subjected to it.

Eric: People have got to get away from the fashion end of it and just listen to the music.

Keith: If that's people's main criteria, then fuck it, it's not even worth my time.

Eric: Hair grows, we all HAD short hair.

Keith: It seems like theres more emphasis on fashion out here, and how you should look.

Danny: Just do what you want and don't put anybody else down for being different.

Al: Are you vegetarians or anything?

Danny: No, we're just concerned with being healthy though....

Eric: On the road we're cooking all our own food together, except when we don't have the time. We eat a lot of vegetables and stuff.

Danny: We brought all our pot and pans and our own grill...

Keith: And you save so much money and eating really good too. Health food is generally shit - but healthy food is the ticket. Vegetarianism is cool but I'm set in my ways, I like meat.

Eric: I'm a carnivore. I accept the responsibility too, if I go hunting and kill the animal I'll eat it. I'm not gonna hide behind "Oh I can't stand to see the animals die" but it's alright to pick up your package of bacon. But if you had to go through the slaughterhouse it would be different.

Al: Did you live together before the tour?

Herman: Yeah, all of us plus one other person lived together in a one bedroom apartment.

Danny: Hi Diane, yeah that was you.

Eric: Yeah, she let us live in her one bedroom apartment. Until she moved to California.

Herman: And when we get to San Francisco "Hi Diane, got any floor space?".....

Al: Do people ever think you're running out on your scene back home?

Danny: We made it clear we weren't abandoning the mid-west.

Keith: It's hard to progress when you're restricted by living there.

Eric: We've been playing there two years - we have the right to see what we can do somewhere else.

Danny: Everybody pretty much knows each other, there's only about 150 people, and it's pretty hard to develop.....

Eric: Here comes the boys in blue.....

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# STRETCH MARKS



The Stretch Marks were interviewed in June by Al and Hud at the Sun Valley Sportsmans Lodge.

The band is pictured above from left to right: Kel (drums), Sick (bass/vocals), Bill (guitar) and singer Dick.

Al: What kind of a name is Stretch Marks?

Dick: A disgusting name!

Kel: It's a name we thought would stick in people's minds. It has different connotations, like for one thing we're pissed off how the government stretches things out of proportion - always stretching the truth, so we're all stretch marks of society. That's one connotation, it's not the sexual one that's for sure. But then again that is one reason you may not want to have kids....

Dick: Or from drinking too much beer.

Kel: Dicks pretty big and he's usually bigger and he's got stretch marks on him.... so I mean....

Al: Is Canada's government pretty different from here in the States?

Bill: It's different....

Sick: But it's better in a lot of ways, like there's medicare...

Kel: Free medicine, like you never have to pay for a doctor in Canada, you just go into a hospital and show them your medical number.

Dick: Canada is actually a really good country. Our lyrics don't grip about Canada because it's hard to gripe about it.

Bill: We get no police harrassment in Winnipeg, it's not a huge scene but...

Kel: We get a little, but they don't actually attack the scene. We haven't hardly seen any smokies yet.

Al: What do you sing about then?

Dick: Everything but... everybody is singing about this and everybody is singing about that so we try to write about a lot of stuff that people don't cover. We sing about a lot of social issues: rape, child abuse, stuff that goes on everyday but it doesn't seem to bother a lot of people. They're big problems but they just get shoved to the side. We have our songs about the government, like our new one "Foreign Policy" that basically deals with how we're just letting the American government come up and test off their cruise missiles.

Kel: There's all kinds of things that we feel the effects of....

Hud: Like acid rain...

Kel: Yeah, we're like the Sweden of North America, it all ends up over us.

Bill: You've heard that Canada's got a lot of natural resources, well the U.S. owns about 99 percent of them.

[discussion shifts to radio....]

Bill: We have no alternative radio stations in Winnipeg, it just sucks, we have no means for listening to tunes except buying records. And then again our records are totally expensive, like we pay 26% duty on records coming into Canada, you bring them the other way it's like 4%. Like an album that costs 7 dollars here costs 15 in Canada.

Kel: The only time it's cheap is like our single, we took it to the record stores and sold it on consignment cause we wanted to make sure it was at the

price we wanted.

Sick: What it really hurts is the American bands who sent their records up to Canada, that duty really hurts the sales....

Al: But I guess it pays your Doctor bills.

Kel: Something like that.

Bill: Like the entertainment fee, when we put on a show, if we charge more than a dollar forty nine then we have to pay a percentage to the government as an amusement tax. There's a lot of \$1.49 gigs!! There's ways of getting around it but as you get more and more organized so there's no hassles it harder to do.

Kel: It's a really good scene happening in Winnipeg, the people are really good.

Al: What are some of the bands?

Kel/Bill: The Unwanted, Last Gasp are a really good band - young kids who really grind, potential for the future, actually we just started this new underground club in the city called the "Doghouse", and there was a whole week of bands playing and there were 13 bands - basically Winnipeg has 13 bands, the alternative bands, the more hardcore type.

Kel: About a year or so ago it was like hardcore against the ska, or mod, rockabilly guys...

Bill: But now it's kinda cooled off, everyone is kinda...uh...

Dick: The Dub Rifles are from Winnipeg, there a really big band. We've only played like one gig with them....

Kel: The population density is really bad in Canada, to get across Canada (touring) is really hard.

Bill: Like Social Distortion and Youth Brigade were the first bands we'd ever seen from America, the only band since is like Articles of Faith. They're still hot.

Kel: And Minor Threat were just through.

Bill: Yeah, we're starting to get a lot

of really good bands now, the word

is getting across that Winnipeg is a

good place to play: the people are cool,

you get paid, you got a place to stay.

A lot of bands stay at our place, the

Stretch Pad.

Sick: It's good that they didn't come until now because they would have been discouraged....

Bill: Oh yeah, the scene is growing by leaps and bounds, the new bands are

like 4 feet tall with mohawks, it's wild.

There's a lot of new bands.

Al: When did you guys start?

Bill: Two years ago this August. It started out with those two guys, Kel and Sick who are brothers....

Kel: And we played as a two piece band, that was pretty wild. Dick was one of our friends and we were learning a song one day and he started singing. "He can sing!!" so you're the singer. So we practiced for four or five months and we knew we needed a bass player. We were just taking our time.

Dick: That's what kept us together, we never burst into anything, we just took our time...

Bill: A lot of places in Canada you have to play there for like a week, that's how the bar scene is. We have hall gigs and those are what we put on, for like one night.

Kel: Our manager Matt puts on a lot of gigs (Matt from Pages of Rage fanzine), he's really good, people don't realize how much he's done for them - he spends so much of his own money taking losses just to bring in new talent.

Sick: But you can only do so much in Winnipeg, so we had to get out and we did.

Bill: Just so we didn't saturate the market basically. Playing to the same people everynight, which is great, I'm not trying to cut them down, the support is 100%.

we need a break. We play a lot better when we're out of town.... but Winnipeg is a really good town. It's basically a pick you up if you fall down crowd and we never see any fights. If one asshole comes to a gig all the people will watch out for him and if he starts trouble they'll stand up to it.

Kel: And a lot of people like to drink beer and stuff. We have good beer.

Bill: There's no way it's a straight edge town. I mean people do what they want. A lot of our friends don't drink or smoke and it's really no big deal. But it's shitty to see really young kids come to shows and get fucked up. I don't want to see that - I wish they were at an age where they really knew what they were doing. Winnipeg is so far away that there is very little access, like you don't see many heroin addicts or hard drugs other than, pot, speed



PHOTOS BY AL

and acid.....

Kel: This is our first time past Minneapolis as far as the States go, it's our second gig in the states, we drove straight down here. We've really had a good time so far. (Sick shows us the new, and old tattoos he got)....

Al: Ok, what is your purpose as a band? Kel: We started out as a fun band, we like to have fun, we got in the scene because it was a lot of fun and we've progressed to the point where we want to make a few points and we are addressing social issues: rape, child abuse etc... we're a working class band, all of us work, MOST all of us work, and we use our money that we make in the band to go back into the band. I'm just glad that we've got to get down here and meet the people and see what's going on. We find it's hard to write about what's happening two thousand miles away....

Dick: It's like when MDC were in town they wanted to see us play, so they let us use their equipment at their gig and we played a little... the liked us and told us if we wanted to be on their compilation, just write an anti-police song and you'll be on it. Like mold your mind kind of thing. How can we write about something we've never seen ya know?

Bill: We have trouble with them but it's not to the point where they are bashing your heads in or kicking you, they walk into a gig and look around and they're amused. Like at our new club, it's totally illegal and the cops were there a little while ago and they said "This looks like a pretty good set, you should find some way to make it legal".

Dick: Nobody is gonna force us to write something we can't write.

Bill: We have our own personal views, Dick writes a lot of the words, so a lot of his views on things come out....

Dick: And if they say, if they look at the lyrics and say they don't like it, I'll change it. And sometimes I'll re-think things and change it.

Bill: Put it this way, we live in Canada, which is like a really placid place. We have like one murder a month in Winnipeg, and then we read about like Nuns getting raped in the States "What's going on? What's happening there?"

Dick: But it doesn't matter if we were living down here or in Canada, I'd still write the same lyrics, those things still go on it's just the scale is smaller.

Bill: We're trying to do something for

Dick: We're trying to have a really good time, if people don't listen to the message, fine, the music's still there....

Bill: We're live entertainment....

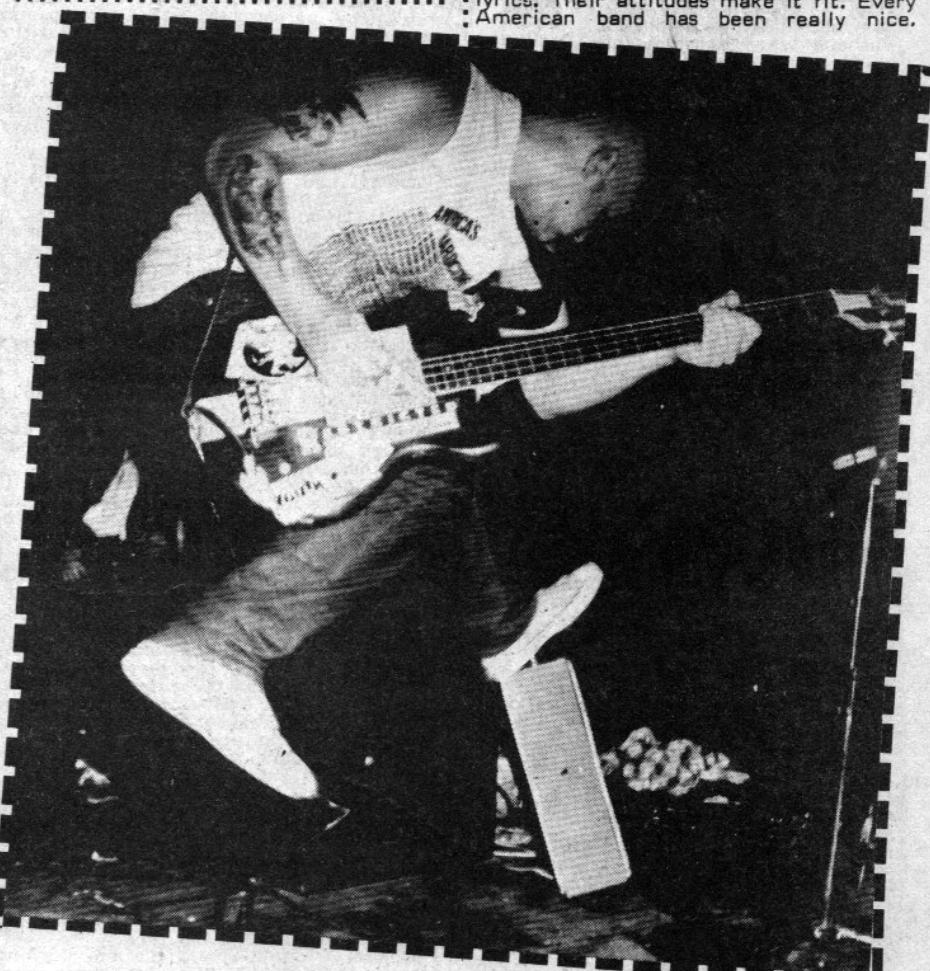
Al: What's the song "Professional Punk" all about?

Sick: All these guys in Winnipeg, they were always hagging us behind our backs, and they were studio musicians and stuff and all of a sudden they came out and were this punk band....

Bill: It was one particular person, if you talked to them it was "Oh ya, you guys are really great" but behind your back....

Sick: And we played parties and stuff and I guess he thought that was wrong because he was into the money thing, it was written a long time ago. In the 45 we put pictures of the Vice Squad and Anti-Nowhere League over the lyrics, Their attitudes make it fit. Every American band has been really nice.

Pictured on these pages is the Stretch Marks, on the page to the left, from left to right is: Kel, Sick, Bill and Dick. Directly below is a jumping Sick Stretch Mark and over there is a Stretch Mark Dick.



the Canadian scene, like Dick and Matt are putting out a compilation tape of Canadian bands, from all over. And they're doing it non-profit. Just trying to get exposure to Canadian bands. DOA and the Subhumans are the only bands people know about, but there's a lot of good bands. For the amount of people it's a good scene. There's as many people in Canada as in New York.

Sick: But there's no record companies or producers so it's hard to put out your own record.

Bill: And it cost a fortune, you can't get records pressed anywhere except for Toronto or Vancouver or Montreal. It's cost a fortune to put out our ep and we're taking a loss on it totally, but hopefully the exposure will do alright for us.

Hud: What's the name of the label:

Bill: No! Head butt, we're big wrestling fans. Instead of a skate punk band we're a wrestling punk band. It's not mindless, it's totally wrestling inspired.

but those English bands have been assholes.

Bill: The Upstarts weren't that bad but they threatened to cut Matt's throat if he didn't pay them all their money.

Kel: Like "Kids kids" and they're fucking 30 year olds who want money.

Bill: They wanted \$1200 and there were only 150 people there! [Talk about how America is not as "bad" as they expected as far as stuck up audiences go, and the rest of the tour.]

Bill: Matt's got AIDS! He told us to say that.

Dick: Yeah end it with that. [But it didn't end! We talked about: getting into the US by setting up an audition in the States, and food: Cheese Whiz is their favorite food!!!!]

PS: Sorry to anyone who knows, but the quotes might not match the right name in this interview - ya see we did the interview on almost dead batteries, so when we played it back on fresher ones, they all sounded like Mickey Mouse!)



Brian "Pushead" Shrader was interviewed on June 18th at the Vex, by Al and Hud.

Hud: I thought you were a short year old kid with a skinhead...

Pushead: What made you think that?

Hud: I don't know, just from that picture of the back of your head with pus coming out?

Pushead: Oh, No, I'm 24, a lot of people think I'm younger.

Al: Oh, why do you think so?

Pushead: I don't know if it's because of my artwork, but when people meet me and try to guess my age, I don't know, it's funny because Marc Rude is older and there are other artists that are older.

Hud: Why do you always draw dicks?

Pushead: Dicks?! I've only drawn, what, three?

Hud: But it's always masculine, men, why don't you draw more women?

Pushead: Uh, I don't know, I'm trying to get away from a male figure even so there's not that much... well when I first started drawing and I did draw girls, girls are very critical of what they look like. So when I drew them, everyone was their own little critic. "Don't draw this, don't draw that, that's not right" so I kinda strayed away from it and I drew a cartoon and it didn't have to be masculine or feminine. I'm trying to get into other things besides that so I don't make a generalization. To me I think if you draw a girl you should draw her the right way, not as naked or a sex object but as a feminine figure.

Hud: But that's the way you draw men?

Pushead: No. But I don't want to draw naked girls because that's how girls get drawn, you know, you can go down to Tijuana and buy all those little velvet paintings...

Al: What kind of feedback do you get from your drawings?

Pushead: Um (interrupted by Kevin Seconds who asks)...

Kevin: Is it true you live in Boise Idaho not in Washington, or Boston or N.Y.?

Pushead: Well, I don't have eyes all over me, I'm not a potato, but that's where I live, I live in isolation, no one can believe it.

Al: Why do you live there?

Pushead: Right now it's the best place, that's where me and Annie live... I can do more work there. Here, I've only been here a week and I can't draw because every 5 seconds people wanna talk to you and there's always people coming to hang out, and there's gigs... I like to draw and do the things that I do. No one bothers me, it's like when you're an artist everyone wants to look over your shoulder, or come up and scare you to see if you miss...

Al: What kind of feedback do you get from your drawings, like the one for "Blood sausage" the Meatmen record...

Pushead: That is probably one of the most popular drawings I have, I don't know if people like it because of what it is, I don't think people know what it represents, but they just like it. People come up and say "How can you draw that or "What makes you draw that?" "That hurts me just to look at it" so I fulfill a point just by that.

Al: What does that represent?

Pushead: Well, like the knife represents disease and how people take advantage of their sexual prowess and what not, and it's just like they're ruining it because they're just like fucking around, sorry, I don't like to say that word, but they

mess around a lot and they get disease and they pass around disease. I'm not into that. I think if you love someone, that's the person you should love and that's the person you should be with, and you should make sure you know what you are doing. Like once you get a disease you're like ruined for the rest of your life, just like if you cut off a limb or what not. Just like if I took a knife and...

Al: What about "Noise From Nowhere".

Pushead: Ok, that's a concept basically that... it's the only opening on your body that you do something and something comes out and it makes no noise: I mean your nose makes noise, mouth makes noise, your butt makes noise, you have all these openings that make noise and that's the only one that doesn't...

Hud: What about your ears?

Pushead: That's a weird one, your ears ring ya know.

Al: Negative noise, they suck it in...

Pushead: But what it is is like it shows frustration, the guys got frustration on his face and his hands there, like he was masterbating, so it's like when it came out, music came out, and a lot of people look at it like that, it gives them a lot of enjoyment like music. That's why it's noise from nowhere. It was meant to be very vulgar or scandalous or whatever so it brought more attention to the record itself. It's also a drawing with meaning, all my drawings have meaning. Except maybe for the Rough Trade stuff. That's something that they come up with. I have definitions for all my drawings, but I don't like to put definitions on them, I'll put a title, but I don't want to tell them because each person looks at a drawing and interprets it a different way. And I don't want to tell someone, "Well this drawing means this", it's like when you read a book and see the movie, it doesn't work. People see different things in a piece of art. Some people look at my artwork and say it's very violent, which there is violence there, and some people say it's very calm.

Al: Some people think you're burning out your skull face character.

Pushead: I don't know, it's I'm burning it out but the people out there who write to me - that's the character that they want. I'm doing new characters and changing different things because I've been in this space, I've been here, now it's time to go to the next space. But I still get orders and people even come up to me tonight and they want drawings and the first thing they want is skulls. Don't ask me why, I don't know. And the way I draw skulls appeals to them and they want THAT skull, I've got to find a different way to change the skull around if I'm to continue doing skulls. Most people don't know what they want and they come up with a real simple idea... and it's usually an offset of one of my other drawings, I'm getting to a thing where people say I'm going to get burnt out or people will get tired of me. So I'm trying to involve myself in other things. I'm also putting together a portfolio with Forced Exposure with new artists that haven't had much exposure. As an artist I don't like to say "I'm the best artist and you have to use me" I've had a lot of kids write to me for artwork and if I know someone else who can do it, I'll let them do it. There's a lot of people

out there who have different talents and are very good at what they do. And they need the chance to do it. Some people just don't promote themselves. To get to where I am, I had to do something. I live in Boise Idaho, there's no way I could go to shows and say "Look I drew this piece of artwork, want some more?". I had to do everything I did out of Boise which is 400 miles away from any major metropolitan area. It's gotten around, my address has only been printed twice and I get so much mail I can't believe it, I like getting mail and I try to answer it all. Mail gets expensive.

Al: Other criticisms...

Pushead: Oh, there's this magazine in Philadelphia and the guy really does not like me, he's never written to me and I don't think he knows anything about me but ... ok it goes thru waves, I'm at home drawing and I know when all these products are gonna come out. Like at the stores all of a sudden you have 4 records that I've drawn covers for. I have no control over it because the people want me to do it. That guy has a good point saying isn't there other artists, but the other artists are out there and they're sitting on their ass waiting for something. They're drawing and they're putting it under their couch. If they're drawing for themselves fine, but it's not doing any good there if they want to draw for other people. And there's a growing number of people using artwork. I like to see it used.

Al: What about that drawing you drew for Touch and Go of Henry...

Pushead: Oh yeah, I just had a confrontation with Henry at the Santa Monica Civic and he's... he's got pretty hurt feelings over it [Pushead goes into a long story about this one, it was Tesco's idea that Pushead drew but it's a personal thing that's too long to go into].

Pushead: I still write to everybody and I write to new people. I like to write articles, I'm getting into writing and stuff. I like what's going on in this hardcore thing and I like to support everybody....

Al: You're doing Thrasher...

Pushead: Yeah I'm doing Thrasher, I'm



doing Maximum Rock and Roll and I'll be doing stuff for Forced Exposure and Straight Edge. Annie's involved too writing articles for other magazines, and it works out, Thrasher I do a lot with, I do "The Puszone" which should be monthly but it's bi-monthly right now due to weird circumstances.

Al: Do you skate a lot?

Pushead: Yeah, I skate all the time. I'm into vertical and I've had my pictures in the magazines. I had a 1 1/2 page color shot in Action Now and shots in... I've been skating for years, I used to be a local at Del Mar Skatepark. I designed their logo down there, I've designed a skateboard wheel and a skateboard deck. There's a lot more when you're an artist - you have a level of design, I like to design things. I'm really into creativity and imagination and being able to use that. If you want to be like all these people out here and you

"CONT: NEXT PAGE 000" →

MORE PUSH →

want to get attention then you have to do it in a way where you're different. And if you want to be so different then you got to be creative - and you just can't be different because you need attention. There's so many people that need attention so what do they do, they beat themselves up or cut their hair really strange. I think if you watch, the people that stay a long time look about the same but the people that are real drastic don't last long. It's just people who need attention, they're not confident within themselves. .... I don't want to be an artist as a professional living. I want to be a free lance artist but I'd rather have another type of job where I can design and create. It's hard when you're an artist because I don't want to be a robot.....

AI: And you're in a band too. Septic Death.  
Pushead: Yeah, that's something we've

had for about a year and a half. We've played a few gigs, we're playing in Portland next Friday night with Poison Idea and Rejectors.

AI: And you call yourself straight edge

Pushead: Very.  
Al: You don't mind the label?  
Pushead: Straight edge is fine. I've been what's called straight edge for eight or nine years and I've always called it "Anti-poison" or "De-vice".

Hud: How far do you go, do you still drink caffeine or eat junk food?  
Pushead: It depends. Hostess cupcakes and stuff like that I don't eat. But I don't

and stuff. There is a limit to junk food... I don't drink coffee, I don't smoke, I never have, or drink, never have or take drugs. I don't even like to take medicine when I'm sick.

Hud: Where's Annie?

Ed: She's in England right now.

Pushead: She's in England right going

to school. It's hard for both of us because we're separated right now, we're really close, yeah we're gonna get married and stuff we're really happy. People laugh but what's wrong with marriage. I'm REALLY in love, it's not something I'm trying to make myself believe and it's not something I'm trying to go out and get sex for, there's a lot between Annie and me, there's a lot of support and concern and we stick up for each other. We really work together, there's inner feelings and I've never had that with anybody before. She's great. That's the dedication I'll commit myself to. To me that's hardcore, if you can dedicate yourself to something, that's hardcore. Hardcore is not what you wear. Boots, chains and tatoos, that's not hardcore. You can take all that off and then what are you? You have to dedicate yourself.



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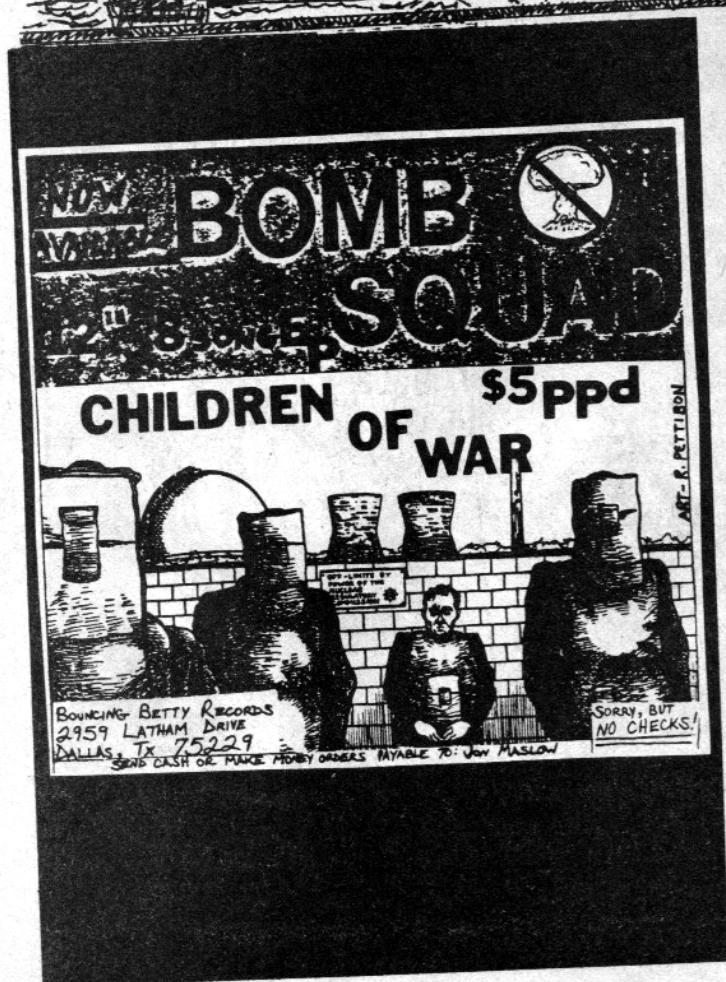
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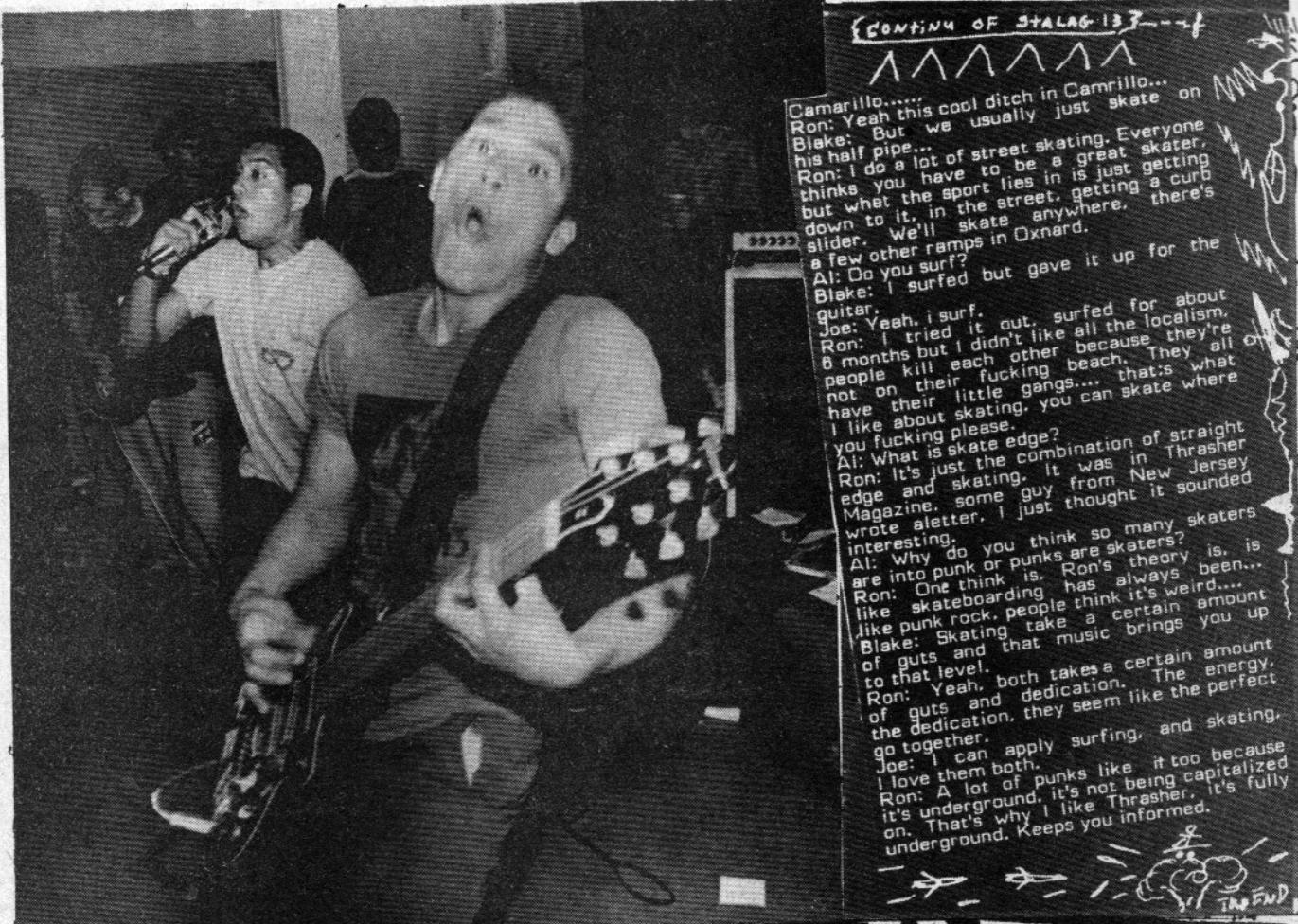
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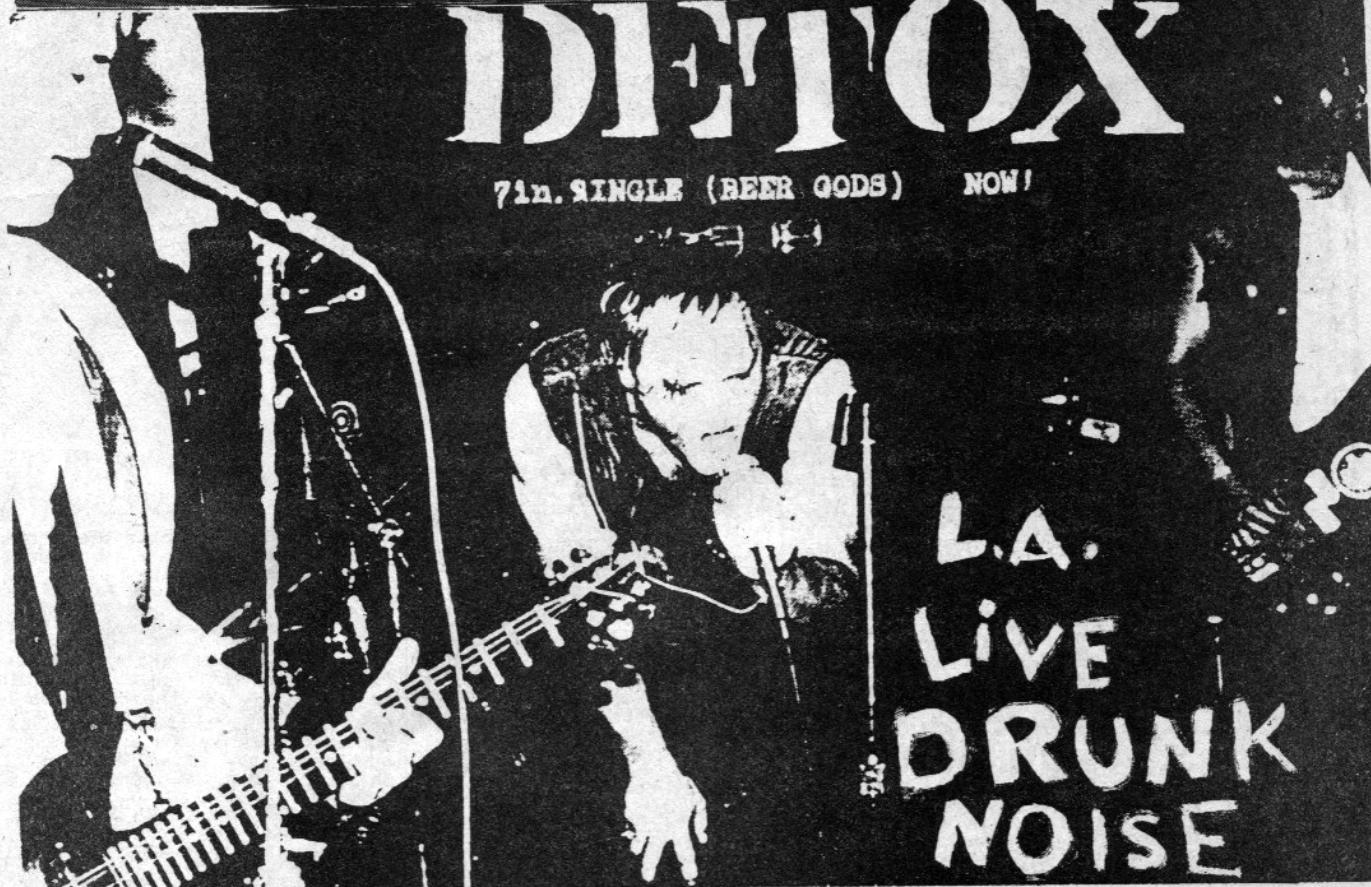


Damarillo.....  
Ron: Yeah this cool ditch in Camarillo.  
Blake: But we usually just skate on his half pipe...  
Ron: I do a lot of street skating. Everyone thinks you have to be a great skater, but what the sport lies in is just getting down to it, in the street, getting a curb slider. We'll skate anywhere, there's a few other ramps in Oxnard.  
Al: Do you surf?  
Blake: I surfed but gave it up for the guitar.  
Joe: Yeah, I surf.  
Ron: I tried it out, surfed for about 6 months but I didn't like all the localism, people kill each other because they're not on their fucking beach. They all have their little gangs.... that's what I like about skating, you can skate where you fucking please.  
Al: What is skate edge?  
Ron: It's just the combination of straight edge and skating. It was in Thrasher Magazine, some guy from New Jersey wrote a letter, I just thought it sounded interesting.  
Al: Why do you think so many skaters are into punk or punks are skaters?  
Ron: One think is, Ron's theory is, is like skateboarding has always been... like punk rock, people think it's weird...  
Blake: Skating take a certain amount of guts and that music brings you up to that level.  
Ron: Yeah, both takes a certain amount of guts and dedication. The energy, the dedication, they seem like the perfect go together.  
Joe: I can apply surfing and skating.  
Ron: A lot of punks like it too because it's underground, it's not being capitalized on. That's why I like Thrasher, it's fully underground. Keeps you informed.

THE END

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### Decry

were interviewed by Al  
in early August  
at Farrell's house in San Gabriel.  
the band is:  
Farrell: vocals  
Andrew: guitar  
Rodney: drums  
Todd: bass

Al: Is this your first band for you guys?  
Rodney: No, me and Farrell used to  
be in a band, Parental Discretion.  
I was in Identity Crisis. He (Todd) was  
in Psalm 86 and Andrew was in  
Emancipated Minors, and somehow  
we all came together. Rodney: It's  
all his (Andrew) fault that we're here.  
Emancipated Minors was his band then  
a bunch of shit went down and it became  
Decry.....

Andrew: It was only me, and then I  
got Rodney and then Farrell.....

Rodney: We had another bass player  
first, a guy named Carl, but he broke  
his bass on stage.....

Farrell: He was off in his own world,  
he wasn't good for us.....

Al: How long ago did Decry start?

Farrell: December of last year. We  
got Matt in December and that's when  
we got serious. We were the first punk  
band to play Roxannes. Roxannes is  
the home of Decry.

Al: How many times have you played  
there?

Al: Too many!!!

Todd: Seriously about 15 times.

Farrell: We practiced there once, the  
bar was open and there were a bunch  
of hippies there checking us out.

Al: What was the most you've made

there?

Andrew: \$130, and that's the most we've  
made anywhere. That was one of the  
first gigs we played.....

Rodney: We played free lots of times...

Farrell: And we get ripped off a lot.

Todd: Where did we play and get three  
bucks?

Rodney: Shamus Obriens.

Farrell: The Vex too. We got \$10 to  
split between us. The best club is the  
Sun Valley Sportsman's Lodge, it's way  
out in the Valley but it has a good  
and does good shows. we don't care  
so much about the money, just so it's  
a good show.

Al: You seem to get a lot of shows.

Farrell: Well for Santa Barbara (with  
GBH) we just kept bugging Gary Tovar,  
and then we went to the gig in Santa  
Monica and saw a flyer and our name  
was on it. We find out about a lot of  
our shows like that, like this Sunday

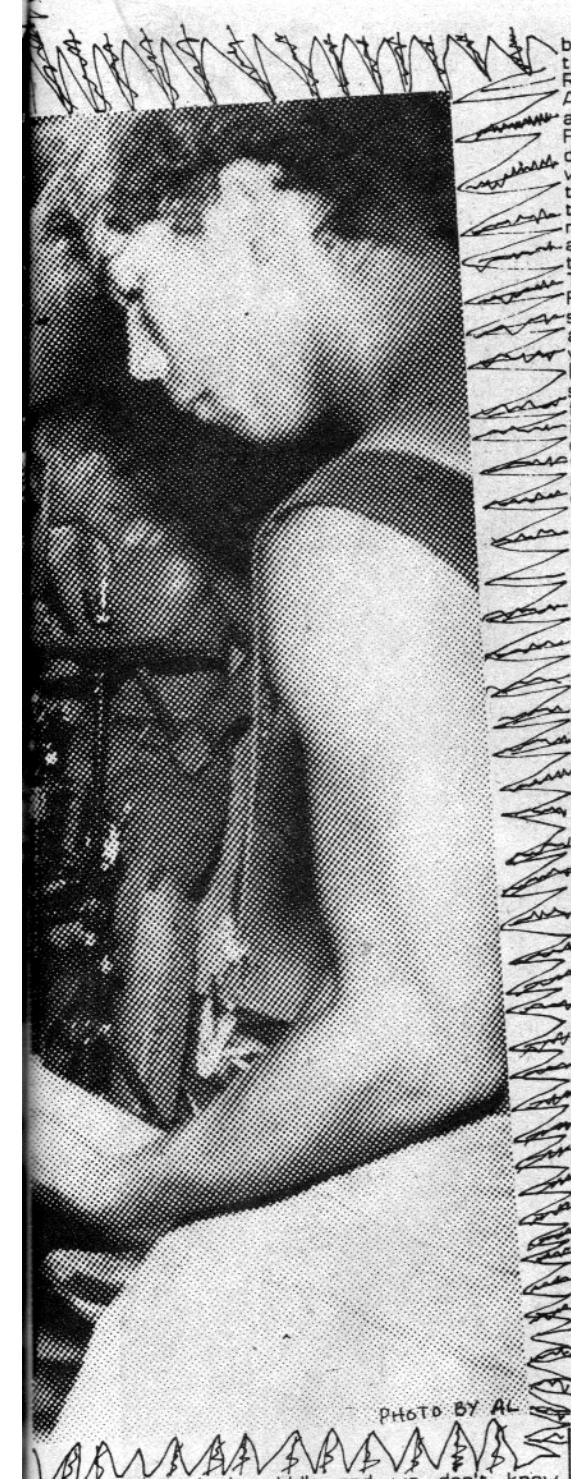


PHOTO BY AL

we were playing H.J.'s and we don't know how we got that show, it's in BAM magazine, and I was down there yesterday and they said yeah you're playing Sunday night. Gee I wish WE knew. I guess a lot of people figure we want to play, but they never tell us. We find out by word of mouth or something.

Al: You've been getting a lot of air play on Rodney's show.

Todd: That was an acetate, it sounds like shit, the demo we made in like March at a studio sounded good, but the acetate came out with all bass sound.....

Farrell: We gave him, actually this fat guy named "O" gave it to him. It was our first time in a studio, we gave him 4 songs, and he was playing it a lot, it made the Flipside thing. That was just a tape, but the last time we played Roxannes we made \$24 and we made the acetate with that. We figure we'll put the 45 out when we play a

bigger show. We want to go back into the studio, we have so much new stuff. Rodney: We're dying to record.

Al: What's some of the new material about?

Farrell: "Symptoms of Hate" is about dumb things, like um... the Mod scene where people just repeat other people, they want to be like someone - and then they just break away and say "No more am I gonna be like you, I've got a mind of my own". Our songs are like think for yourself.....

Todd: Breaking out of stereotypes....

Farrell: If you believe in something, stick with it - no matter if the odds are for or against you. Stick with what you believe in. "Fight to Survive" is like that, if you believe in something, stick with it. It's not fight like fist fight, but stick with it. "Warlords" is about, it's actually about a movie called "Warlords", like the hero is always the clean guy with the gun all in white, about a vietnam vet, it starts out: "Just out of school, go to war to be a man like so many fools, drafted and you don't understand, killing for causes you don't even know, come back home and you're no hero". There's no coming home parades for the Vietnam Vets, and they almost died for their country! They got shafted. The reason I wrote that is because of the next one, would you go to war? I registered!! And I think we'll get mud slapped in our face again. But not all of our songs are about war.

Al: What's "Falling" about?

Farrell: It's about the party scene and everyone going "It's cool, it's cool", party, it's cool, these drugs are cool cocaine is great, but if you tell your friend you just shot up heroin what does he say? Gee, that's not partying, you belong on skid row! That's taking the party scene too far. You find out and go, nobody told me I would ever feel like this.

Rodney: When you first did it you go oh I'm cool I'm doing it, but when you finally realize you are fucked up.

Farrell: Where are your friends when you're fucked up, "You got some coke, yeah dude let's go party!" We're bros, but not when you need them. Part of the song is a girl that told me I was fucking up and shit, and then my dad. Like my dad wants me to be like him, but he can't see that he wasn't like him when he was my age. In a way it's an anti-drug song, but we're not anti-drugs.... One thing I'm really against.... Rodney: Another Jello!

Farrell: No, people that say, "Straight edge, oh it's cool, I'll have another beer", if it's something you believe in, good, stick with it, but I don't like that hypocrit stuff. Or "No fighting, no fighting" and they get into fights or "Punks shouldn't fight punks". If that guys an asshole, it don't matter if he has longhair or anything, if he's an asshole, if he's a punk and just broke the window of my car "Hey dude it's cool" no way... I don't like hypocritical things like that.

I mean I think straight edge is cool for some people but I don't like when people go "I'm straight edge, I'm ok, you're not ok". Or the same thing where people knock the straight edge going, "oh you never partied, just try it once" that's stupid too. You shouldn't push anyone into anything or make anyone believe what you believe.

Al: Are you gonna release that first demo with "Falling"?

Todd: No, I don't want to.

Rodney: I wouldn't mind putting out like 100 of them, or 50...

Al: Have you been asked to be on any compilation albums?

All: No, not really, uh uh....

Farrell: I gave BYO a tape but they never got back to us. We're out of the way, San Gabriel Valley, no mans land.

Al: Do you feel it's still hard for new bands to get gigs in L.A.?

Rodney: At first it was because we were stuck in a rut, we only played Roxannes, then Shamus opened up and we played there.

Farrell: Then we played the Cathey

that helped us out a lot and the airplay on Rodney helped us out a lot. Santa Barbara was great, we got enough money to get up there and back and have a little fun.....

Al: What do you mean when you said you're a serious band now?

Farrell: At first we didn't know what we were doing....

Andrew: Just the attitude toward the crowd, sometimes you just laugh, like wow we're playing again and just go through the set...

Farrell: But now we take it song by song and think about every song.

Todd: And no fucking around between songs, we used to just drink a beer and laugh, now we're trying to make a real fast, not fast music, but fast tight set.

Farrell: We talk about it now, and make sure no one of us comes to the show stoned, so we can play with a good attitude. George (manager) likes to tell us that. Al: Do you guys work?

Farrell: yeah we all do...

Rodney: Except me, I sleep.

Al: Do you skate?

Farrell: I used to.

Andrew: Lance Mountains ramp, Spidey's ramp, a long time ago we'd go to the Montebello skate park.

Farrell: (With skateboard at his feet): We had all the membership cards, wild wheels, but now it's the band, before summer's over we want to build up a good reputation from shows and then maybe someone will look at us and say "Hey these guys are good" and help us out. We can handle an ep or 45 by ourselves, but an album is impossible. We have enough stuff written.

Al: What about music influences?

Todd: Well the Pistols influenced me a lot, and Social Distortion...

Andrew: Aggression...

Rodney: I like the Circle Jerks a lot...

Todd: Everything really....

Al: How long have you played guitar?

Andrew: Just a year and a half. I'm self taught, from listening to records, the Adolescents!!!

Rodney: Yeah that's his main influence.

Al: What does Decry mean as a band name?

Rodney: Openly speak against, condemn.

Farrell: It's like a message, don't be fooled, don't be pushed around. If you believe in something, stick up for it, that's what Decry really means.

Rodney: De cry, like a prefix, instead of sitting down crying, you're de-crying.

Farrell: They spell it wrong all the time.

Rodney: When he gets on stage he can't stop talking, he talks so fast....

Todd: He said we're from San Diego...

Farrell: I said San Gabriel!!!

Andrew: He introduces all the songs twice.

Farrell: Just to make sure they know them! (talk goes on to Crucifix)...

When I first saw them I didn't like them that much but after seeing them and talking to them... they're really intense, they're into what they're into, they go all out, no half way shit, they're into it all the way, go all the way or go home, "Skate tough or go home", we plan on taking it all the way. As far as we can go.

Rodney: We're not gonna pull a Red Rockers or nothing....

Farrell: I think the Santa Monica Civic or something, that would be the highest. The day we stop is the day we don't like our songs or what we're doing.

Todd: We won't let no one tell us to change our music for money.....

Farrell: Two days after I joined this band I went to the John Birch Society summer camp. My mom's friend got a ticket so I went, it was so funny. They're just paranoid white people is what it is.....

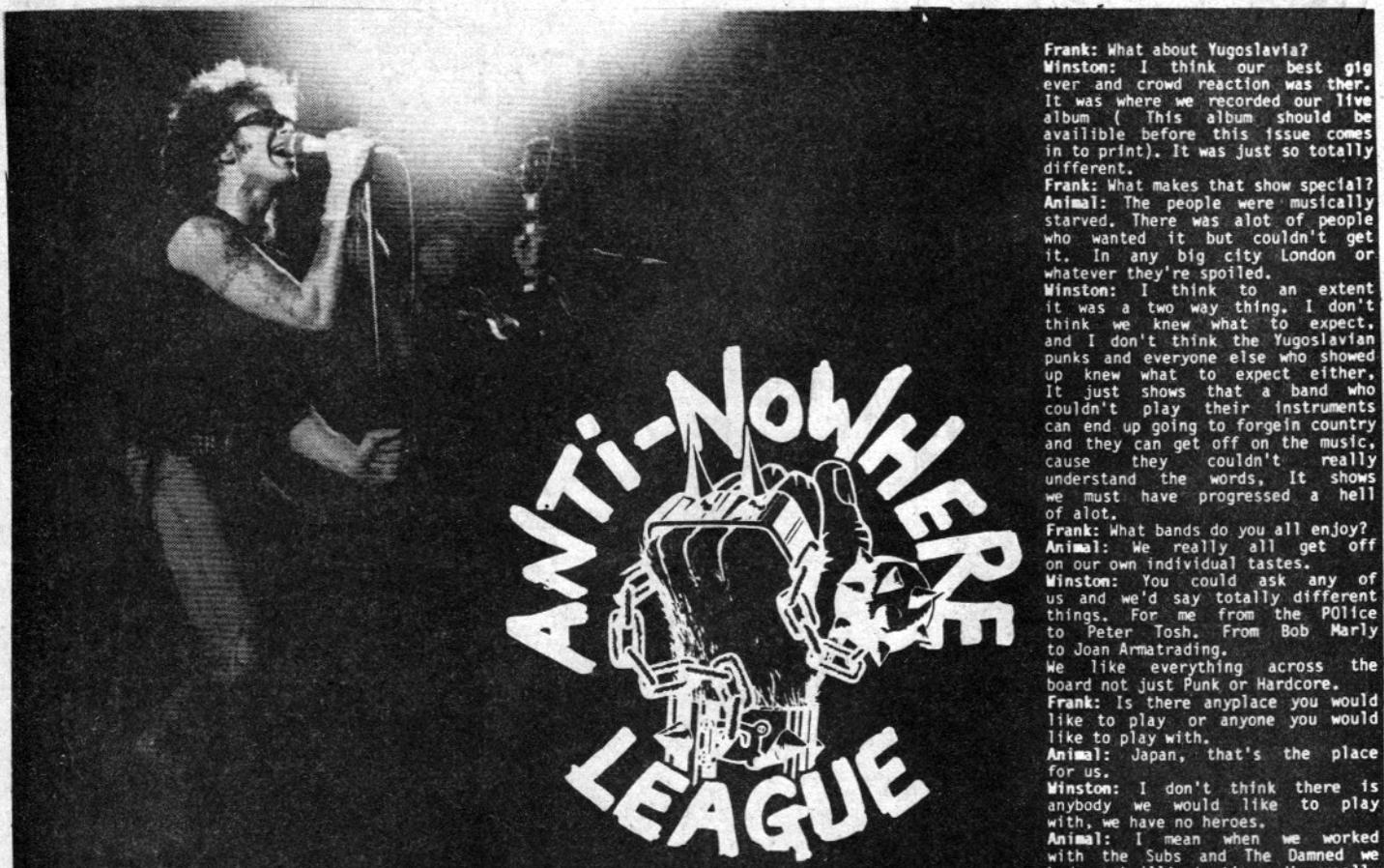
Al: Anything last you wanna add?

Farrell: We believe in what we say, we believe in what we are....

Todd: Thanks for your support so far.

Farrell: Like us, we're trying hard, we appreciate people coming to see us, we can't put all of you on the guest list but come and see us anyway.

(Contact Decry: George Leon 236 E. Lemon, Monrovia, Ca. 213-357-8400 or Todd 213-359-1255).



#### ANTI-NOWHERE LEAGUE

The Anti - Nowhere League were interviewed at Perkins Palace after their sound check on July ...

By Frank H.

Frank: What type of band would you consider yourselves, a lot of people consider you a punk band, but I don't think you agree with that label?

Winston: No, I never really put ourselves in any categorie, just the Anti - Nowhere League. It's what we started as and still consider ourselves now.

Animal: When we started out to be the League, we wanted to be totally different. Right from the start everyone hated our guts. Talk about you and slag you down. We could have played it safe, but we were committed to not giving in.

Frank: What was your inspiration? Winston: Cause, we done loads of other things, on the streets, been in gangs altogether. It was one thing, we had never done, been in the music scene. The music scene in England was getting very boring.

The punk thing had died in 77-78 and it was getting really boring. We thought it was time to do something so we did it.

Animal: It all stemmed out of us wanting something, different from the same old guitar licks. We just wanted to be different.

Winston: Yeah right.

Animal: When we started we never thought we'd get to tour America - twice! Our beginnings was a total piss take. We never ever intended to be sucessful.

Frank: Yeah, I have a tape of your show at the London Apocolypse Now Show.

ALL: Moaning and Screaming loudly!!!

Frank: Some of those songs on that tape you have never done since then. ALL: Laughing.

Animal: I think we can all say we were inspired by the Pistols and about the time they ended we started up.

Frank: What do you see in the future for yourselves, do you see yourselves doing the same thing in 5 years?

Winston: The situation is...

Animal: We look foward to our next record and that's it for now.

Winston: I mean, what the future holds, no one really knows.

Animal: I mean if we make it and go on we do and if we don't, we don't.

Winston: We don't have the commitment that we have to be musicians or be on stage.

Animal: The ANWL have and will always be a figment of someones imagination. We've been called everything you could imagine, hippys, bikers, punk, heavey metal punk.

Frank: But you do have a background in bikes.

Animal: Yeah, we like bikes.

Frank: So the basic idea of the band is just to have fun, But in the beginning you were known for taking your ideals very seriously.

Winston: Oh, we do. We believe in what we're saying, but we ain't telling no one else they have to believe in it.

Animal: I mean the people who come along to see us have a good time, the same as us, cause we have always had good times, and if there's any message in that and they get it, well than that's it as far as I'm concerned.

We don't give a tose about what anybody thinks. We write a song like, I Hate People, it was because it was what we felt at the time.

Frank: Do you feel like that.

Animal: We don't do that song anymore. NOT on this tour we haven't because we don't want to become predictable. If we

come over to this country and did all the songs everyone expects us to, then we're being the same as the people we're talking about.

If we give a set of songs, like people want to hear the old stuff so the next show we won't do it. Or else the shows become the same and we became predictable. And then we're not the ANWL.

Winston: Everyone we play in the US, people ask for songs like Rocker, WWII

and we will not remember the songs from the first album and our early sets, but we haven't done um. We've

been doing old stuff and new stuff, and then the next night if no one asks for it we will probably do it. It's how we feel. It's a matter of being predictable.

We don't want to be predictable. We don't want to come over and play our last album cause if people want to hear our last

album they can go buy it. We come over to play to the audience, but we're also playing to ourselves as well.

I mean anyone who plays the same stuff as off an album 2 years old is boring! The band

couldn't be like that. We've got to do new songs, or else it would be total shit, boring for the audience as well as us. We get

off on good gigs, we get off when the audience enjoys itself. If

they want to be a bunch of dumb fucks, dumb broads and all that being totally boring, looking

at us then we don't get off on that. If the audience is going wild having a great time then we have a great toime as well.

That's what it's all 'bout as far as I'm concerned. Call it Rock, Punk, Hardcore Reggae or whatever,

if everyone gets off on it, then it's good.

Frank: Where do you think your

best shows (crowds) have been. Animal: Detroit, Montreal, New York.

Frank: What about Yugoslavia? Winston: I think our best gig ever and crowd reaction was ther. It was where we recorded our live album ( This album should be available before this issue comes in to print). It was just so totally different.

Frank: What makes that show special? Animal: The people were musically starved. There was alot of people who wanted it but couldn't get it. In any big city London or whatever they're spoiled.

Winston: I think to an extent it was a two way thing. I don't think we knew what to expect, and I don't think the Yugoslavian punks and everyone else who showed up knew what to expect either. It just shows that a band who couldn't play their instruments can end up going to foriegn country and they can get off on the music, cause they couldn't really understand the words. It shows we must have progressed a hell of a lot.

Frank: What bands do you all enjoy? Animal: We really all get off on our own individual tastes.

Winston: You could ask any of us and we'd say totally different things. For me from the Police to Peter Tosh. From Bob Marly to Joan Armatrading.

We like everything across the board not just Punk or Hardcore.

Frank: Is there anyplace you would like to play or anyone you would like to play with.

Animal: Japan, that's the place for us.

Winston: I don't think there is anybody we would like to play with, we have no heroes.

Animal: I mean when we worked with the Subs and The Damned we had a brilliant time. We really do like them blokes.

Winston: We didn't know them before but we'd heard their music and now we are really good friends and it means alot to us.

Frank: What made you want to add another guitar player.

Winston: It really wasn't a decision to bring in a extra guitar player because Gilley was always at rehearsal, he just never toured with us, but we felt he was always a member of the League. We felt as we progressed that we need a livlyer sound.

Frank: Do you mind discussing the carrot incident in the Damned dressing room, because I for one had always heard about it but never knew exactly what it was about.

Winston: It was on the tour with the Damned. It was a dare really between Rat and myself to see who dould discuss the other one. So anyway I took the carrot and dipped it in cream cheese, Sensible kicked it up my ass and I pulled it out and ate it. Scabies went to the toilet and threw up, Sensible was rolling on the floor, didn't know what to do.

Animal: I mean no one on the tour knew who we were and everybody was drunk, and when he did it all these girls and such freaked and ran.

Frank: Back to more serious matter. Your'e first big break was the First Apocolypse Show in London.

Winston: It was our first London show, we were looking thru the paper andd saw our name on the ad and called the Promotor he said he liked our name. So we played and it went down really well.

Animal: Put it this way, no one had heard of us but they accepted us for what we were.

Winston: The whole show was so over the top and the promoter after he saw us offered us a tour and recording contract and it basically took off from there.

# ANWL

We never went out to be sucessful band, it just happened. I really think we're an across the board band, because we appeal to all kinds of people, punks skinheads, bikers and straight people.

**Animal:** It's amazing when you sing about nowhere and then they come and support you.

**Winston:** I hope we never get categorized because we don't want to alienate anyone. We just want everyone to have a good time.

**Frank:** You sing a lot about nowhere, so what do you consider nowhere.

**Winston:** People who are just content to have nothing really. They have

their crummy car, crummy house and crummy job they come home eat dinner, beat their wife, go the pub drink a little and talk about doing things that they haven't got a hope in hell of doing and are content with their life. Us we have never lived this lifestyle and never will. We don't think people should live that way, so that's about it. We have always been shunned in our town for just being different.

**Winston:** When we started the band people used to hate us and we used to get off on it. Then when people started accepting us it gives you a different feeling.

**Frank:** You don't like to put any politics in your songs.

**Winston:** We've never liked Politics, we can say whatever you want and it isn't going to make any difference.

**Frank:** You don't think a band like the Clash have opened more people's eyes a little.

**Winston:** The Clash have their ideas and that's all well and good. But we don't give a toss about Politics at all. Five people in a band are not going to make a difference.

**Frank:** Anything else you would like to say.

**Winston:** Have a nice day.

**Animal:** We want more philtz women

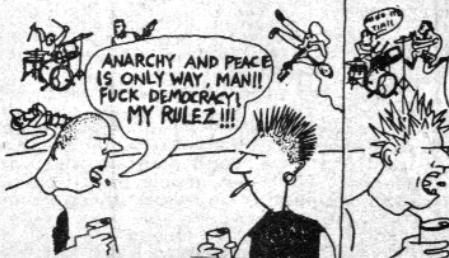
**Gilly:** Not really

**Magoo:** Cheers.

**P.J.:** Not present

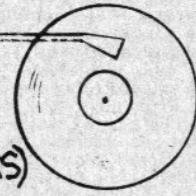
So there you have it, whether you like them or not they are a band that has a good time doing what they want to, and on that point alone I have to admire them also, I know I'm not the only one who feels this way because the crowd at Perkins Palace went nuts for the old songs as well as the new. This band, I think, will be around for awhile. Thanks to Goldenvoice for the pass and allowing the interview.

ANWL PHOTO BY AL



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**GOVERNMENT ISSUE** were interviewed at Shamus O'Briens on August 10th by Al and Pete. Present were Tom (guitar), Mark (drums) and Rob (bass). The legendary John Stabb was not present and really didn't want to talk to us. However, later on we did straighten things out.....

Al: This isn't the original G.I. line-up, what is a brief history.....

Tom: It started off with John Barry and Brian Gay being the original bass player and guitarist. John Stabb and Mark Alberstadt are still the singer and drummer.

Mark: We're the core, the nucleus of the band.

Tom: I've been in the band for 2 years, starting off on bass and switching to guitar - I was promoted to guitar. And Rob Moss has replaced Mitch Parker, who is on "Boycott Stabb". Rob is real new, ex- Artificial Peace.

Al: That's reasonable.... this is your first time to L.A....

Tom: No we were here last summer, we were supposed to play at Gods but the night before it got closed down. We played at the On Broadway in S.F. and got ripped off, so we were real apprehensive about coming back. We heard all kinds of things about L.A. like that everyone was always drugged out all the time.....

Mark: And there were murderers on skateboards with mohawks....

Al: That's funny, because we heard that the straight edge gangs in D.C. beat up anyone who drinks!!

Tom: Well that's true!! (laughter).

Al: Rumors sure are fucked, it's not that way here either.

Tom: It's a very healthy scene here, we were surprised. San Francisco turned out to be what we heard L.A. was. Old, 30 year old drug addict punk

playing?

Tom: Motley Crue.

Al: John has a Motley Crue shirt too.

Tom: We figure hardcore is gonna die so we're slowly turning heavy metal to make sure we're successful and rich when we get old. No, we listen to so many different types of music and hardcore is not the only thing we listen to. It comes into our music a lot and I guess if we have to be honest, it is hard core.

Al: Who came up with the name G.I.?

Tom: It's in an old Black Market Baby song, it says "You're just a bunch of G.I.'s" a song called "World at War". At first it was G.I.'s, then we just used G.I. then Government Issue. They're all interchangeable really.

Al: Do you have day jobs?

Tom: Yeah we work.

Al: Would you like to get it to the point where this is your job.

# GOVERNMENT



That's a very brief history.

Al: That's good enough, why is the record called "Boycott Stabb"?

Tom: There was some graffiti that some unknown artist put on a construction site across the street from the record store that John Stabb works. John took a picture of it and we all liked it sooooo much we put it on the album cover.

Al: Why would they want to Boycott him?

Mark: Do you know him?

Al: No, I just talked to him once.

Mark: If you knew him with any sort of intimacy that would explain it right there. He's an eccentric lad.

Al: Why won't he talk to us?

Tom: He's probably out scamming on girls. "He's f\*\*\*ed up", um, he doesn't like to hang out, he just likes to watch the bands that come on before us and um, play..... and leave.....

rockers... on skateboards!! (laughter)

Anarchy!!

Rob: And that's just the girls!!

Al: Who writes your lyrics?

Tom: John writes all the lyrics.

Al: Do you agree with what he writes?

Tom: All the time.

Mark: I don't read them.

Tom: I read them once.

Al: Do you ever feel that you want to contribute some lyrics?

Tom: I used to write lyrics but I don't do that any more. The singer should write the lyrics, because if they don't, then they don't feel like they're part of the band. And things don't work out. It's like someone putting words in your mouth.... I don't know if that's true or not.....

Mark: John writes the words that make the whole world sing!

Tom: Don't print that!!!

Al: So what influences your guitar

Tom: No way!

Al: Really, then this is just a hobby?

Tom: Yeah, punk rock is our hobby.

Al: What kind of jobs do you have?

Tom: I work at a hospital, at a supply counter.

Mark: I go to school, a full time business major.

Rob: I'm into television and film.

Al: Will you do videos of the band?

Rob: Maybe, actually I'll be leaving the band after this summer and going to school in Boston.

Al: So you'll continue just play and make records.

Tom: And change the world, anarchy.

Al: What kind of message do you have?

Tom: Well we don't like Journey and we don't like what people have listened to in the past so we're just giving people music.

Mark: An alternative music.

Al: Well, do you have the attitude

where you're pissed off at society...

Tom: No, we're all from rich homes. Mark: We're all from suburban castles so what do we have to complain about. Well not castles but were middle class. Tom: That's what the whole D.C. scene is about, I mean we're not poor or struggling, or on the dole or anything like that. We're just bored like anybody else.

Mark: We're all kinda physical rejects. We weren't jocks in high school.....

Al: I noticed John doesn't sing about those things.....

Mark: We do read his stuff, I mean if he wrote a song called "Fuck the Government" then ....

Tom: We definitely read it to make sure we feel the same.

Pete: A group effort then.

Tom: Oh surely.

Al: So you have no gripes about the government?

Tom: In D.C. were so far offset from

Tom: Yes, of course, but we smile!! (Well that ended the interview with the band, we went inside and convinced John to say a few words.....)

Al: What do you write songs about?

John: Personal politics, I don't write about political things that go on, just feelings, things that go on around me. I don't write about things that are over my head, I don't write about El Salvador or things like that. More on a gut level, in the vein of Black Flag and bands like that. I try to put more of a positive attitude into it and not be negative like too many bands are. Just things that people can relate to. If I was really into politics I'd write about politics, but I'm not. I think politics should be in newspapers and not preached on stage.

Al: What are some things you're into that are in your lyrics?

John: There's lots of things, just things around me, there's one song about

I like some heavy metal, like Motley Crue. I was never into the whole rock thing when I was in high school, into Zeppelin and all that, so heavy metal is a new thing for me, like everybody's been thru it and I'm just getting into it. Basically with heavy metal most of it is pretty stupid, the whole fashion thing and ten hour guitar solos but I like the bands that are straight ahead like Motorhead and stuff like that. Motley Crue I really like the music but the singer leaves a lot to be desired, those falsetto vocals are not in my range.

Al: You have a bad reputation, people always say "John Stabb is an asshole".

John: That's cool, I don't know, whatever people wanna say. I can't go up to everybody on the street and say "What's new". I mean some people rag on me some people rag on everybody. Like some people rag on Henry. It's funny, some people rag on a band for awhile



it believe it or not, you ignore it, it'll go away type thing. We don't have any trouble with the cops, the cops have better things to do in D.C. than mess with the punks.

Al: I thought if you live in D.C. and you pass the Washington Monument on the way, that might inspire you...

Tom: No. Do you write about the ocean in L.A.? Or surfing...

Al: Just skating.....

Tom: He skates and I BMX...

Al: Oh yeah, do you ride pools?

Tom: I'd like to but I'm not good enough. I'd kill myself, especially not on tour.

Rob: I don't skate too much anymore.

Tom: You can go backwards, that's pretty good! (laughter).

[Tom tells us all about the Medical Museum in Bethesda where they keep all the deformed babies and stuff].

Tom: It's free.....

Al: Are you a punk rock band?

people that can't deal with all the people around them and they just hide in a room and don't come out. They think they can hide from the world. "puppet on a String" is just about how I get screwed over by girls. ... the John Stabb lonely hearts club. "Plain to See" is about how people are so ignorant by giving people shit just for the way they look..... more or less I just try to use a real positive attitude and put humor and intenseness at the same time, we're not too punk rock to smile. Most bands are, and we're not into that. Some bands take things too serious for their own good. If you have both humor and intenseness at the same time you're a real good band, but if you just have one or the other it's not as good.

Al: Why do people wanna Boycott Stabb?

John: Maybe because I'm getting too heavy metal. I'm not ashamed to say

then they'll like them again, rag on them again then they'll like them again. I don't know, I don't know what to say. I don't go around fucking people up, I don't do that shit.

Tom: Yes you do!

Al: We at least you cause a reaction. John: that's all we're in it for, we're not there for people to worship us or love us to death or hate us, just so long as there's a reaction. Everything is a reaction whether it's good or bad, that's all I play the shows for, the reaction.....

Al: Is there anything else you were dying to say?

John: Only that G.I. from L.A. totally blow us away!!! I'm gonna join them tomorrow, I'm gonna get a G.I. suit. Hardcore is gonna die. Oh, the best bands I've seen on this whole trip were Peace Corp in Denver and this band is Chicago called Savage Beliefs with Brian Gay our old bassist. They're really good. (We let John go because his throat was bothering him and he had to go sing in 5 minutes.....)



PHOTO BY DELI

\*\*\*\*\*

THE CONFEDERATE were interviewed by Al and Hud in Fullerton at Ichabods. This is a local O.C. band that has been around the scene for a long time, but has never really done a lot of gigs besides parties. They are: Matt on drums, Rib Finley on vocals, Greg Rushforth on bass, and Steve on guitar.

Al: Your the Confederate, you used to live in the Confederate House?

Rib: We're them, we were the ones that threw it all. We got rid of that house (laughter) and we moved up into the canyon, Carbon Canyon and had a house up there for awhile, until we tore that one down (laughter), they called that Sleepy Hallow, it's totally condemned.

Greg: Thrashed, gone, nobody can live there anymore.....

Rib: Just like the other house.. I'd come home from work and... have Jimmy Dean pork sausage, I had that all the time, and there would be everybody there, people I didn't even know! It was too much so we got rid of it.

Matt: ....we were playing at the Cookoo's Nest every week for the last month....

Rib: We tried to get a name but we couldn't, people wouldn't accept us, people thought we were competing with each other but we weren't. We were just trying to make our name out.

Steve: People don't like us very much, different bands..... they don't like us cause.....

Rib: Cause we're faggots!!! No, it's like they think somebody is taking their place, just like the Adolescents a couple of years ago. We're all bros now, but before it seemed like everybody was competing. We're out to have a good time, and enjoy and entertain...

Steve: We didn't really care about the other bands, we just wanted to play, and they thought we were all against them just having our friends come when we play....

Al: And there's another band.....

Rib: Yeah - this is like a side thing for Whale, but Whale is completely different, it isn't even with the same, it's with us too and Steve.....

Greg: We're a wedding band!

Al: What does a name like Confederate...

Rib: Original.

Greg: Confederate means we're fucking rebels, we're against it. When everyone... we just wanna be ourselves.

Steve: Everybody's got like politics, or war or something - we're away, we just wanna be left alone. We're just confederate....

Greg: It's like we're still fighting in society.

Hud: Inbetween the Minutemen & the Vandals....

Rib: You might say that, um, yeah exactly.....

Al: Who writes your songs?

Rib: I write the lyrics.

Al: What do you write about?

Rib: Civil War sometimes.

Al: Really!!!!

Rib: Life, no cusing where you could hear it and understand it, no bla bla bla, understandable stuff, that's relates with life.

Greg: Whatever lyrics he puts to it makes sense...

Al: Have you ever played out of O.C. like up in L.A.?

Rib: A couple of times. Like we're gonna play the Vex on Aug. 6th.... Rick Agnew is gonna fill in for Matt on drums while Matt's away in England.

Hud: Are you gonna tour.....

Rib: Yeah, in September when he comes back, we're gonna go everywhere, New York, New Orleans.... to promote the album, we feel like everybody will like our music. We're gonna tour with D.I., but I think we could go on ourselves pretty darn good. I know it's better to go with another band but I feel once they hear the album....

Matt: It's kinda fun to go with friends.

Rib: It is and then again it isn't. I'm going on the bus, go to different cities and eat, amke them freak, show them that I wear rubber gloves. I wish I

had my rubber gloves now. I'm bummed, somebody stole them. Pink latex gloves. I love them.

Al: Why?

Rib: They're fun. They make me feel more bizarre. People say I copied Jello, but we played 2 1/2 years ago before I saw the Dead Kennedys and we played and somebody hit me up. I didn't copy him.

Al: Maybe he copied you?

Rib: Naw, I'm a kid, he's a man.....

Steve: He's a real man! (laughter).

Rib: I like those guys a lot but I don't feel I'm like them.

Al: So - you guys skate?

Rib: Yeah skate, skate....

Steve: We all skate, at this abandoned skatepark in Riverside, El Rancho....

Matt: We all skate at this abandoned skatepark in Riverside, El Rancho....

Steve: No me, I like to kill people. I like guns, I shoot guns....

Rib: You don't fuckin' kill people!

Al: You have machine guns....

Steve: I have four of them, I have a Mach 11, and HK 91, and NE 41 and....

Al: What about an AK 47?

Steve: Ak 47 is from Russia, I don't have one of those but the HK 91 is from Germany....

Al: What do you do with them?

Steve: Shoot them! Pull the trigger.

Al: Hmmm, but you all skate?

Rib: Mostly me and Matt.

Al: You should have been on the Thrasher tape?

Rib: Well, we got some photos that are gonna be in Thrasher, of me skateboarding. I'm not great but.....

Greg: Oh, put it this way, if he had skyhooks he'd be lethal. He's rad!!!

Rib: I'm alright.....

Al: Do you surf? You've got a tan.

Rib: Um....um... I'm blushing. It's the make-up, it's all make-up!!! I used to skate for Sims competition.

Al: Do you like to sing barefoot?

Rib: I like Ballet shoes but someone threw them somewhere. I like Boy George! I'm a jester in real life, I'm

just can't be intimate.  
 Helen: George, how does it feel to be working in Philip Blues?  
 George: Well it's really great (dripping sarcasm). They gave me the room to do anything I want. I'm used to being the leader in a band, but I really like the music and it's fun.  
 Helen: When I saw you-you were very quiet.  
 George: Yeah, I'm kind of the "uncool" guy of the band. I've never been part of the scene. I just stay home & write songs nobody ever hears.  
 Helen: What is this baseball thing?  
 Ward: We're just really into baseball. Every Sunday we play softball games at Stage Park in Anaheim.  
 Mike: We'll take on any band. We're in good training & we're ready for it.  
 Matt: We'd like to play Black Flag in a game of softball.  
 Ward: Or anybody! It's an old man's sport.  
 George: An American sport. It's the rock and roll American thing to do.  
 Ward: We're getting into the American rock and roll thing and baseball fits right in there!  
 (The remainder of the talk was full of baseball anecdotes too subtle for me to grasp....slags on former record companies....and witticisms that make for great conversation but poor reading matter) THANKS!



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### Alternative Editorial

I didn't get to many responses to my Letter Editorial. But I will list a name or two of people [ individuals] who feel the time has come to change things in society. Lets become more familiar with how our government works. I'm not saying that we should all go to school, what I talking about is self-educating ourselves. Maybe getting groups of us together to learn. The knowledgeable could be helping the less informed. We all should become more involved with our City Hall, know what is going on! City Hall-A building housing a municipal government. We WILL have no future if we let Big Business and Politicians manipulate our lives!! To change the subject slightly. In this issue #39 we have a interview with Anti-Nowhere-League and they believe that no 4 members in a band can change things politically.. well I say maybe not in a day or a year or even 2 years, but look what the Sex Pistols did to change the ideas of some youths, people and punks. The Clash have helped too. The Crass are recognized as a Party by the English Parliament. If you have the WILL the KNOWLEDGE and the ENGERY [strength] Anything can and will happen, and anything can and will be changed. Lying, Cheating, greed and revenge, racism and sexism in the government and all negativities as such should be booted out the door. I know I need to learn a lot more on how the Government works but by not being afraid, I have developed the will to want to change society. And why should we let anyone convince us that it can't happen.

\* Anyone interested contact me thru the PO box--Hudley

### Punk pen Pals

I am putting together a magazine called "Meat Market" this 'zine will be a place that punks from around the world can get other punks' addresses so the scene will keep alive. Sort of like for punk pen pals. All I need is a picture [which is nice but not necessary] A description and an address. I have a lot of contacts around the country so it will be quite easy:

Chris Blanchard  
2005 NE 22nd  
Portland, Or. 97212

### scam/survive

Write to SCAM, a fanzine that has a interesting perspective.. like "Survival Guide to San Francisco" and a little on 'Bash Boy Philosophy. (here is a bit of their philosophy, taken from Bash Boy's Motto)

"So go for it guy's, fuck, power and greed. Unite to survive. We can plant the seed. Because no one can tell you, what you can and can't do. Your life's run by no one, no one but you..."

### Trilateral Commission

Anyone who is interested in the last article, "The Conspiracy against America" The book it was taken from is, "The Naked Capitalists" The review of Doctor Carroll Quigley's book, "Tragedy and Hope" reviewed by W. Cleon Skousen/Publisher 2197 Berkley St. Salt Lake City, Utah 84109

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# Alternatives

This editorial was taken from ZEITGEIST a 31 page magazine (more like a fanzine) dealing with alternatives, being: religion, diet and philosophies, etc. A very interesting informative paper!!!  
"How I learned to quit worrying and Love the bomb." By Hal Zak

There is on the planet, a great human dialogue going on about the proper use or misuse of nuclear energy- fusion of the atom. The prevailing liberal opinion is that mankind is too immature to be trusted with such devastating knowledge. This opinion is useful only in waking mankind to the "terror of the moment." It is of no practical use, for the cat is already out of the bag, and nuclear fusion can not be bottled up and saved for some future point in evolution. More creative thought forms need to be constructed around the atom. The analogy comes to mind of the young man being given his first pocket knife. It may of course lead to cut fingers or the death of his little sister but it represents a point of tension which is necessary to take on a more responsible attitude towards life and prove his worthiness. Conversely, nuclear fusion is creating a more responsible attitude from our leaders, society and its citizens. The potential for unlimited free energy, the eventual simplification of our mechanical civilization and the ensuing change in the economic/political situation seems far off and is not important here. The present challenge for those interested in world peace and their effort to become active in control over nuclear proliferation is to develop positive thought forms and understanding regarding nuclear fusion.

#### Some suggestions:

1. Realize that positive thought forms contain a curative or problem solving power. Not only for humanity but in a very real sense for the concerned individual. This is achieved by alleviating the TRUE CAUSE of destructive energy. That energy which is the effect of negative emotions generated by an individual or society.
2. See atomic fusion as a great test of mankind and part of "God's plan" to create responsible global citizens.
3. See the threat of nuclear war as so ultimately destructive as to preclude the motive of war.

Understand the major contributing factor to be the generation and maintenance of nuclear weapons to be man's psychological dependence on power and evil. Power, needed by scientists, politicians and military leaders to pump up their sense of importance by giving themselves control over "evil" by gaining control over the biosphere. For others there is a need to elevate "self" with a sense of righteousness or "good guy" image which exists only by maintaining the concept of the bad guy. Their psychological make-up then, like the war mongers, needs to support the concept of evil to justify their constant use of hatred and mistrust of mankind. These psychological impurities can be seen as the true cause of man's constant recourse to violence and nuclear proliferation.

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ANYONE THAT has Anything to share ALternatively Wise' write to: Hudley/Alternatives P.O. Box 363 Whittier, CA 90608

LEARN to survive

### Flipside.

This is the elusive "Political Pessimist Politacal Ron" communicating from the real Underground! I have my own publication out now, THE New Iron Guard! A magazine dedicated to helping punx'z develop a better awareness of the real principles of Anarchy and the people in history who pioneered this philosophy of living. This is not a fanzine. And I don't care about fucking social scenes. Sure new uninformed kids getting into punk are a problem, with the thrashing, and harassing others who aren't "punk". But the older ones here, don't seem to be doing much to help out about it either. And that is our responsibility. Making it in to a nice fancy social scene is bullshit. Alexis, you should know better! Or is eating breakfast at Mom and Dads to hard to wean you away from? You need a one way ticket to Detroit, so you can starve + squat like so many young there are forced to do. A dose of reality would do you good. You people do a good informed record reviews, bndad interviews and cool anarchy comics. Also I appreciate the magazine listings. But I was shocked to see in your Anarchist Alternatives section, a direct lifting of an article on the Trilateral Commission taken form that Rightist Reactionary Lyndon LaRoch's "Warson Drugs" magazine, or one of his lackey organization publications. Sure the T.C. are a threat to freedom, but LaRoch's propaganda on it is geared to Brainwash people into his Camp. And the fact is he has been lining his pockets all along because of it! Besides, since when is Ronald 'the fucker' Reagan, any less a pig politician than the rest of the ruling class? He is Rich, and interested in preserving the interests of his rich friends, only at the expense of us all. So if you don't like other mags. Taking news articles out of Newspapers, time, etc. don't do it yourselves! Especially ya facist Publication like LaRoch's! That's not Anarchist at all! By the way, my mag is free, I put it all together myself. 2000 issues for the last issue. Next one is due out in October.

Write to: Ron, 2071 Sprinnaker #5 Anaheim, CA 92802.

[ Thanks for informing us on LaRoch, but the fact is I didn't get the information from his paper I got it from a fanzine called 'Counter Spud' and he got his information from the book, "The Naked Capitalist" and my alternative page is not totally committed to Anarchistic matters.] XXX

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their policies are, cause they are gonna have different kinds of viewpoint that say there's politics to that and a viewpoint, and "Buy This War" and they're dealing with two different subjects. To me to say your band is sort of narrows the focus of what you sing about.....  
Vic: We would never be the cliches in a million years. "Buy This War" is about salesmanship but I think if you read the lyrics it's fairly sophisticated song. It's not slopeganging and we would never do that in a million years.

Dave: Were pretty much about the politics of feeling, the politics of being beaten down and the politics of rising up. It's not so much a definite stance on anything, it's more like we're painting a picture. Then letting the listener decide pretty much how they feel about that picture.

Vic: That's the thing with this group that makes us different from most bands - we leave it very ambiguous and then it's up to the listener to decide what his political feeling about what this or that is.

Dave: And at the same time our feelings definitely come through in the songs.

Vic: Like if you take a good photograph, it's worth a thousand words.

Bill: A lot of bands write a lot of songs, and I might fell alike on a lot of the sentiments or attitudes towards the government or war or something - I find that sometimes it gets to the point of trying to educate people to these issues in music. I think it is more valuable for people to read things in political newspapers or from different groups, there's books, there's things, there's a whole mess of ways of learning about this which is very critical and important is you want to change it. But to me I don't feel music is a good vehicle for that. It's more for giving feelings. When you go see a band, you get feelings from it and it might reflect the values you have and therefore you're gonna appreciate it. It doesn't mean it has to be emiror image of everything you know, but it's not like it's there to educate you. It's not like you're gonna walk in knowing nothing about anything, likeing the way things are and you hear the band and go "Oh God, let's change society", I don't think it works like that. And when you try to do that, a lot of times you end up with stuff that's pretty preachy and fails flat politically and fails flat artistically.

Vic: It's real important that your learn history and music sure isn't a good vehicle to learn history from. I think there's a problem with dealing with politics, rhetorical and dialectic issues in music get reduced to a real pat slogan or a real simplification of the way things are. Politics are a real complicated affair. You really need a lot of time to sit down a reflect on what politically is happening and stuff..... I support bands that are a need for that and I'm kinda hopeful that they can educate people in certain ways. But we operate from a real emotional standpoint. A lot less rhetorical standpoint and that's probably

Al: Vic, you write a column in Maximum. Vic: Oh, they just pop into my head. the last one was about separation between American desires and American realization, and I got that from the Hindu religion. I was reading this book about Hinduism and they have a principle in Hinduism where the first objective is to compensate for the reality of things and the idealism of things. There's nothing that I'm trying to advocate or trying to initiate with those things, just generally whatever hit me.

Al: Bill, what made you write the

but I'm not?" I just got ticked off and wrote what I felt - not just what he made that it, and let Maximum Rock and Roll speak for themselves. They are perfectly capable of that. So I sent it to him and he got off on it in his fanzine making me some sort of RCP clone or I surrendered my brain to Bob Avakian or some ridiculous thing.

AI: You are a communist?

Bill: Yeah, I don't hide my viewpoints. AI: You sympathize with those people?

Bill: The RCP, yeah - I do, really. I've read a lot of the stuff, and my feeling

Vic: Sometimes I wonder if show  
drinks and dances and what ever....  
Vic: A big social event.  
Dave: You listen to records to reali-  
get what the band is saying. (And giv-  
of the time you're not gonna understand-  
a damn word the band is saying.)  
Vic: I listen to records and it's a ver-  
personal thing to me. In fact, I like  
to listen to records by myself than  
with anybody else. Sometimes I'd rather  
listen to records by myself than go  
to shows. A lot of times you go to  
shows more than just to communicate

Bill: I just saw "All The Drugs You Want To Eat" and it wasn't like I agree with everything Max RER might have to say, just thought his approach to it was pretty low and I thought what he said was way off the wall and also there are people that get buzzed off about political bands and might start saying the stuff he's saying. And to me he didn't make any valid criticisms of Maximum Rock and Roll. It was red baiting and accused them of preaching - then he goes out and puts out a fanzine with his viewpoints, so why is that different? It's a ridiculous argument, everyone puts out fanzines, everyone has viewpoints, everyone that plays in a band has an expression they are trying to make - so how do you go around saying "These people

analysis on conditions going on and the practicing that they've done. I think it's pretty on the mark. Some people think if you agree with them, you're being dogmatic. They think it's impossible to look at the stuff and agree with it, it must be dogmatic. A: what do you guys call yourselves? Dave: I'm not an anarchist, not a communist, not a republican... I have my feelings on a lot of issues and I don't go by a subscribed field or anything. I just try to decide on each issue.

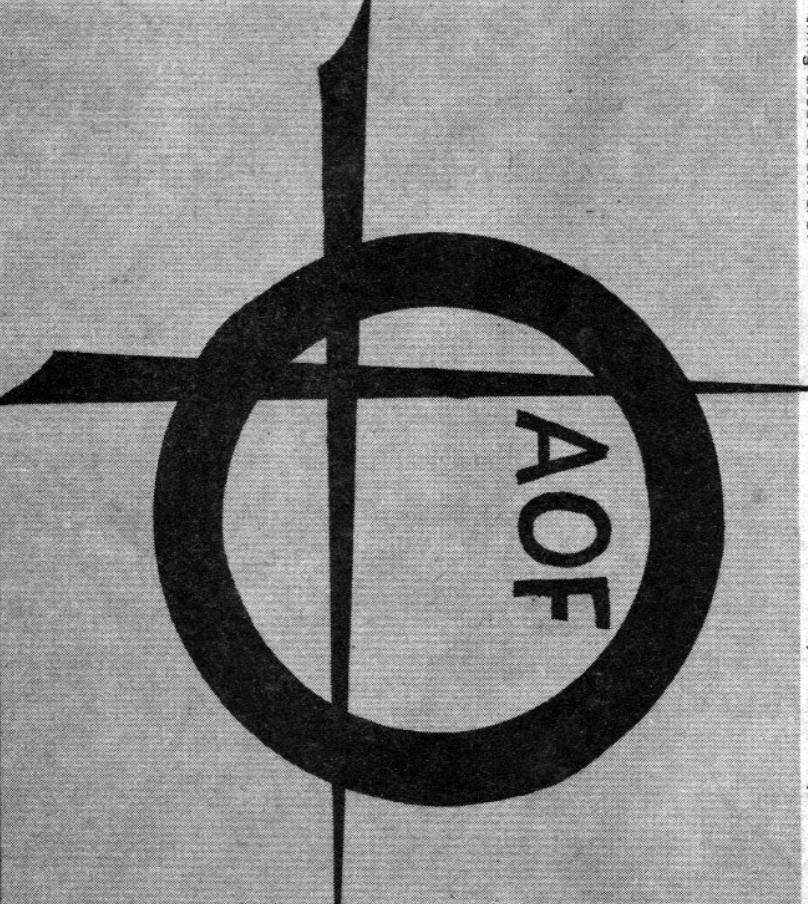
A: What about you Dorien?

Dorien: I don't know, I've never done an interview before. I'm still thinking! Bill: We had our van stopped by Eric Estrada today.... (a long description

ic. Even me, I'm no good at basketball. I know that Bill is such a wiz and Dave has this killer longshot. I feel confident that even with me playing in the team....

Hi: Who's skate is that? That's a death machine!

ic. Exactly, the space shuttle... it's  
Dorien. He made it. Dorien skates  
Dorien: It's like on the streets all these  
days want to ride it and they kill  
themselves on it (it's about 12" wide.  
handed like an ironing board and the  
rucks are super loose).... (and that  
ended the interview: Dave and Bill  
ribbled off. Dorien and Vic skated  
off and Joe just woke up from his  
napache, but he couldn't sum up his  
feedame in 30 seconds).



analysis on conditions among men

Basketball

ARTICLES OF FAITH were interviewed by Al in June just prior to their debut gig in Los Angeles. (At Shamus O'Brien's present were: Vic who sings and plays guitar, Dave on bass, Bill or Virgil the drummer, and Dorien the just recently added guitar player. Joe was asleep in the van with a severe headache.)

The band arrived in L.A. hours before the gig and were leaving later that night. It's a shame they couldn't stay longer, but it was even worse that more people couldn't come to support a great American band like these guys. Like I said, they had just arrived and were tired of driving, hot and sweating in the hot sun and anxious to heat themselves.....

Al: What happened on your last tour, you never made it to L.A.?

Vic: We broke down in Portland...

Bill: And we rented a car to get to San Francisco and 2½ for 3 weeks later the van finally made it to San Francisco...

Al: We actually almost ran down here, we were gonna get a ride from Ted from Flippin' but that fell through.

Vic: It's too bad because we had some really good shows lined up in Texas too, but the money ran out - patience ran out, too and we just called quits and went back to Chicago. This one we're gonna pound our way all the way through it. This van is in real good shape.

Al: Just to cover the history: you have one single on Version Sound and are on the Mater Tape compilation, and a new single is coming out, right?

Dave: Yeah, three new songs: "The Exxon Is Good for You," "I Like...," "Wait," "I Got Mine" and "Buy This War."

Al: "Buy" this war, what's that about? Vic: Salesmanship. I was watching Reagan on TV one night and it just seemed like he was a used car salesman, it's like "Hey man, what's good for Exxon is good for you, like...," so I just wrote this song. He seemed to me to be just a real glorified salesman. The song isn't about him perse, but that attitude that national security and national interests are your personal interests or the interests of Exxon and IBM are your interests too... So if Exxon or IBM deem it necessary to do into Nicaragua to secure their assets then it should be necessary to get your ass shot off for it too.

Al: You guys have a reputation as a political band....

Vic: I think that is the most political song we've ever done.

Al: Bill, you wrote that letter saying that you were a communist.

Bill: Right, that was me, but there are four different viewpoints in the band, and there are certain different things we agree and disagree on, it's inevitable when you get four different people. In some ways I don't consider us a political band, especially the way it gets used, where it's a band that writes about Reagan. War, the

follows about their encounter with the California Highway Patrol. As you might have guessed, they gave them the bulldog run around. Vic said it was just like in the movies.

Al: Do you have other jobs beside the band?

Bill: We have to! Ha... It would be nice if we could, at the moment we can't. If we lived off our earnings as a band - we don't have any earnings as a band! We just incur more debts and more debts at the moment so...

Vic: It's a pretty ridiculous thing that some people have, they expect bands not to make any money and never be able to live off of what they do. If music is the most enjoyable thing you can do for yourself, why in God's name shouldn't you have the right to make a little money off of it?

Bill: When X or somebody starts to make a little living then everybody jumps on their case and says "Sell out." They are getting paid for it.

Vic: I don't think that any band is obliged to put anything back into their scene, they don't have to, there's no reason why they should, even if ostensibly their primary aesthetic is egomaniacal. It doesn't mean they have to be egalitarian about their music. They're doing it and that's enough for me. I don't expect them to operate under somebody else's set of principals.

Al: Why do you reinvent your time? Vic: Well, I like doing it. I like to see new bands coming up, they are starting their own label, wasteland, and also put on half shows. If a band preaches no rock stars and they don't control the price at the door or they act like rock stars, ultimately they'll be vilified as hypocrites anyway. Like Bill said, bottom line is "I like their music, but I'll tell you this on a personal level, I respect the bands that care about things a lot more than the bands that don't."

Al: Do you have any feeling for how big an audience you could play in front of and still get your message across?

Vic: Why don't you ask us that? 2 years ago now and see.

Al: In a few years, may have a different reason for doing it. Like what could we do?

Dave: I don't think I would play a huge show because I hate going to huge shows.

Vic: Sometimes I wonder if shows shows myself...

Al: I think I could play for 3000 people and get across, because I've seen 3000 people in a space and they all pretty much got into the show and dug it.

Bill: It would be hard to say, right now it is kind of an abstract question.

Al: I think that is the most political band.

Dave: It's not any better, just different.

Al: Vic, you write a column in Maximum Rock N' Roll with people at all - sometimes I feel

Vic: On they just pop into my head. The last time was about separation

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## Heavey Metal By Bill Bartell

It has been a long time since I've written an article for this mag. (despite what some other people think!) but I figured if Glen Danzing could review horror flicks, I could write something on an area I feel somewhat knowledgeable in: Heavey Metal. Yeah yeah, I know most of it is horrible, but then so is a lot of punk, it's all a matter of wading through the schlock and getting to the good stuff, so maybe this will help those of you that are interested, which from my experiences seems to be about 80% of the punks. Well, if you have any pro or con feelings about this stuff write Flipside and you the reader can determin if I should keep doing this...Well, Here goes...Kiss- Clearly the most theatrical of the bands of this genre, they put out some smoking records in the severnties, but made the mistake (thank god though!) of making the definitive metal album **alive!** early on in their career. They've had a profound influence on bands like Redd Kross, various past and present members of Black Flag and other bands to numerous to mention. Their more recent albums are horrible, but the last one **"Creatures of the night"** was a return to metal, and despite Ace Frehley's departure it's a great album. Sadly enough, the new guy seems to have graduated from the Eddie Van Halen "tremelo bar as an excuse for not being able to play leads" school of guitar, and it just isn't the same. All but **"Dynasty"**, **"Unmasked"** and the **"Elder"** are reccomended, but of the four solo lp's Ace's is the only metal album.

**Black Sabbath** The first real grinding heroin inspired metal, their debut lp is still a classic, and some others have great moments. Rumor has gre Ginn and Co. being really into this stuff, maybe this is the inspiration for their newer material? They got a bit tidiest before the end of the Ozzy period, but the first Dio lp **"Heaven and Hell"** was faster and actually one of their best.

**Iron Maiden**- One of the newer bands, their first two albums are amazing, then they changed singers and they've been going downhill ever since, though they still merit an "okay" rating. The now lp has some absolutely idiotic lyrics but they still have two favori

The new lp has some absolutely idiotic lyrics, but they still have two excellent guitarists with an original approach to playing lead. Motorhead a favorite of punks and the more open minded metalists, the band often states that they have more to do with punk than metal, but if you ask me this something that deserves its own categoty. The live lp is the one to have! seems to be a trend in metal music), also Ace of spades and Overkill. Various Circle Jerks, Powertrippers and Redd Krossers listen to this stuff, and so do I.

**Venom** beyond the valley of the ultra Motorhead- some thunder music here, poor production, a bit silly on the Satanic side but still pretty interesting. They are supposed to have the most radical stage show ever.

**Twisted Sister** a band I was into 3yrs ago, they have two killer independent singles out, a poorly produced 1st album and wimpier second lp -New York DOLLS type of image with a killer lead singer Dee Snider. See 'em live, they're still amazing, but the albums disappointed everyone, sad to say. Dez's favorite!

**Powertrip**- LA's own speed metalists, they've got guts great tunes and the ultimate weapon, Jeff Dahl on vocals. The lp **"When we cut we bleed"** is a must! Lots of great influences and interesting approaches, one of the best metal bands LA has produced.

**The stooges** While we're talking about Jeff Dahl, Iggy comes to mind. Seen by many as the godfather of metal and punk (same roots isn't that strange?) the stooges are a legend, and all of their records (3) are superb and if

# BrEAK-OUT

## THE HEAVEY METAL ALBUMS, MAN

or Ace Frehley, I Love You

By Bill Bartell!



You don't have them you're simply not happenin.

**Judas priest** Some killer stuff, again the live one is tops, they did two commercial albums, but even they still rocked ferociously, they're great, and besides the singer Rob Halford has a White Flag shirt.

**Aersmith** yard birds revisited, a lot of great early stuff, they peaked with "rocks" and kind of fizzled out due to a lot of inter band tensions and reportedly a lot of inter vein drugs. Their comeback LP **"Rock and Hard Place"** wasn't too bad, but like Kiss (sigh...) they may be beating a dead horse. Gerber's favorite!

**tEsT PaTTERN** No comment here, just a quick plug for my band, check out

the compilation **"Metal Massacre vol 3"** if you're interested- Kiss/sabbath/motorhead influences abound. Well that's kind of an overview of older and more recent bands, if I do another one of these I'll narrow it down and maybe concentrate on the up and coming bands. You know I've been into punk for a long time and I never saw it as an anti-rock and roll movement, just an anti-lame movement, a rebirth of energy in music, and I've seen how punk has influenced metal and Visa versa, so I think it's relevant to have this kind of article if Flipside. If you don't well then let 'em know and Al will make the decision. Buy the White Flag Album! INEXT ISSUE: W.A.S.P!!



Top: Kiss (by Bill)

BELow: L to R Steve/JEFF ReddKross w/ Bill of White Flag  
Girls: Jaine & Jennie



# RECORDS

GUS here, looks like everybody wants to be in a rock and roll band these days it sure beats being unemployed. Lets crank up the record player. **IF THEN WHY** should I listen to this 4 song 12" ep called "The graduation" on Dangerous Rhytm records [P.O. box #27 Rheem Valley Ca. 94570] because its kind of catchy. Besides all of their obvious 60's influence, the San Fanciso band waste no sound being a three piece group. The songs "Counter circular" and "We move" are standouts on this ep. Please stay away from those uninteresting lyrics, like on "One man warrior" [which are printed on the back cover]. I want to move not sit around for a hour and think what the lyrics mean.

Lets have a Hootenanny!! I wish. Next best thing might be **The Replacements**'s album called Hootenanny from Twin Tone records [455 Oliver Ave. south, Minneapolis, Minn 55405]. I thought this was going to be a stinker, but I was wrong. It was record in a basement and sounds like it but that's what makes it great. Somthing for everybody here, little blues, thrash, straight punk, metal, folk, psy and best of all spirit.

Another group from Minnesota called **Rifle Sport** with their album "Voice of reason" on Reflex records [731 Pontiac place Mendota Heights, Minn 55120]. I like this album but you know what its just about 5years too late. Not that i consider it being to close to a Talking Heads rip off with a few punk extras. Their just to damn late. Speaking of generic, from San Franciso comes the **Mal** with "The Preacher from the Black Lagoon" [Physcat Productions Gilgamesh suite, 535 Stevenson street San Francisco, Ca. 94103]. This group must had a good laugh by tring to sound like theDoors. The first song on the album is called by the way "Note on the Door" (come on!!). Morrison sounding vocals are weak and bad. Its starting to get like walking in to a lucky supermart and buying a generic brand albums.

I like Boston but I am not too sure of a avant-garde group **Birdsongs** of the Mesozoic. Their 12" ep has five songs [Ace of Heart records P.O.B 579 Ken More Station Boston Ma. 02215]. Very sensative work with modern classical influence. Featuring former member Roger Miller of Mission of Burma (who cares, do you!!). Mostly piano work, it makes a better fling disc then to keep.

Also from **Ace of Hearts** records is a 45 by the **lyres**. The stand out is "Want to Help you Ann" its good but bad. It also flies nicely.

Another album from **Reflex** records from **Man sized Action** called **Claustrophobia**, which is very interesting. Personal messages run thought out all their work. They write lyrics the way I would. Music dull, messages great.

Look to bean town to produce the group **Psycho** on **Action** records. 8 song ep quick, loud but no soul, good beginning. Young band needs to play longer to achieve cohesive unit. Great inner sleeve. They care.

Hil Helen here & I spent a lazy afternoon spinning discs & here's what I thought of - the **Vatican commandos** "Hit Squad For God EP" on **PN** Records [23 Newwater Lane Darien, Ct. 06820]. Usually reviewing off unknown bands is a dread, but this is fun! More fast good stuff. Same themes of individuality & a sucked society. "Housewives on Valium" was good. Different. And

songs about how the meaning of life is not Wonderbread. "Hit Squad for God" suggests anarchy anyway. Who knows? The **Modern Industry** "Man In Black" EP on **Toxic Shock Records** also contains the concern of a meaningless world, devoid of humor, but there is an effective dread in lyrics that thankfully border on the edge of poetry. It's getting more difficult for punk bands to say something new or say it in a new way. I liked the lead guitar work on "Living in the Shadows". Good. Good songs. Uh oh. The **Wail** has a single out on **Daisy Chain Records**. Is this the 60's or what? Cute. Acute. I dislike this kind of revival. I was intrigued with the proficient drumming, but that's all. Was it my imagination-or did "Midnight Eyes" sound too much like a Police influence. Not my style. A 45 by **Primitave Future** on **Wildcat Records** features "Love in Outer Space"...a Sun Ra tune. It seemed too short. If your taste borders on jazz or souped up R&B, this might suit you. Performed by pro studio types. Slightly bland. Now for a few slags to show that I'm true to form. The **Pom Poms** offer more New York lounge shit on **Technicorp Intl. Records**. Barf. Is this am radio???(my speakers scream in protest) like fast food commercials better than this. Oh yeah. I took singing lessons too. "Do the Slam" shows how formula we are capable of becoming. Sad. Sometimes when you try to cover all the bases you hit a lot of fouls. With a sigh of relief, I enjoyed the **Savage Republic** 45 on **Independent Project Records** while still reeling from the audio collage. "Film Noir/O Adonis" stands out like a gem. All **Independent Project** discs are treasures/collectors items. Damn good. However, I wasn't overwhelmed by the **Flesheaters** LP from **Upsetter Records**. Call me a wimp, but I kept waiting for something to strike me like wow. Lyrics read like sporadic journal entries. The kind you wrote to try to exorcise something-certainly not as a permanent document. Now I'm probably going to get killed. Finally, another **Independent Projects** work, "The Vision and the Voice" LP by **Community FK**. Of course I loved it. Accomplished. Possesing that through a mirror darkly aspect I crave. Manages to avoid the typical synth syndrome. From a band that refuses to be typecast. Angry. Forceful and hovering underground. Music is all.

Now is Petes turn to review....  
**D.I.** (Revenge records p.o.box 4, Placentia Ca. 92670) This is one of my favorite records so far this year. The five songs are all great, the recording is also great too. "Richard Hung Himself" is my fav song from D.I. although the lyrics are king of depressing, but its a depressing subject right? This is a great debut E.P BUY IT! **BLOODY RIOT** (Electric eye records Via Villa Canevacci, Piazza Emporio, #16a 00153 Roma Italia \$3.50 p.p) Fucking great band from Italy, real catchy music, sounds like it was recorded with a shitty cassette deck, but it adds to the effect. The songs are a tad on the long side, never the less great. I can't understand the words cause there in Italian, but it all sounds good. **NOT MOVING** electric eye records- Another from Italy, this ones a little differnt, not hardcore, but on some songs they are on the verge of hardcore. The lyrics are in english and kind of hard to hear. Most of the songs sound like 60's punk music, but well worth a listen. **TRUE**

**WEST**-Bring out your dead records P.O.Box 160951 Sacramento, Ca. 95816- I'm having a hard time to describe this E.P. cause maybe I don't like it too much, but on the other hand maybe I do. See what I mean "True West" isn't my cup of tea "Hollywood Holiday" sounds like C.C.R. somewhat. "Lucifer Sam" is pretty good but the Three O' Clock do a much better version.

**ANGST** Happy Squid p.p.box 84184 L.A. CA. 90064-A really fine E.P. here, I really like it, fun lyrics, great music. A must. "Pig" is a song I can dedicate to a few people, and the rest is just a good too. **BOMB SQUAD** "CHILDREN OF WAR" L.P. Bouncing Betty records 2959 LA Thamorive, Dallas TX 75229-Hard driving Texas thrash, doesn't stop. Really grinds your ears. A MUST!!!-G.G. **ALLIN** AND THE SCUMFUCS Orange records, 639 Broadway Box 902 N.Y.N.Y 10012 - Kind of sounds like the Samones but the recording is SO BAD that its hard to hear the words sometimes. But all in all good thrash record with music fast, loud...try it.

**BOLLOCKS** -"meditteran" L.p. Fetal records 1219 Robin Hood Circle Bal. M.D. 21204-A fine eight song E.P. lots of good songs, some are fast thrash songs, and some arnt, good recording too. "Meditteran" is the most differnt song on the one but it still remains well with the other songs. **POISON IDEA** "Pick your King E.P." Fetal records c/o **Poison Idea** 714 S.E. 148 th. Portland, ORE 97233- Well I hate to say it but its typical. I like thrash mind you but this sounds all the same, good and fast. The words come out so fast that the are hard to hear, but its worth its price for all you thrashers. **SOCIAL DISTORTION** "MOMMYS LITTLE MONSTERS" L.P. 13th. Floor records and filmworks P.O.Box. 6246 Fullerton Ca. 92634- All I can say is ITS ABOUT FUCKING TIME!!! Nine great songs with a great jacket too boot! also a gatefold with printed lyrics. Great recording. I could rave for Pages. **WHIPPING BOY** "THE SOUND OF NO HANDS CLAPPING" L.P. write to eugene: P.O.BOX 6271 Stanford Ca. 94305-This VERY powerful album is full of great lyrics (a lyrics sheet is included) the 17 songs are very well recorded "Four Stations" is my fav, great guitar on this one the rest is as equally as good. **CANAL TERROR** "ZU-PAT" L.P. Aggressive rockproduktion-Skalitzer strabe 49-100 Berlin 36- I've noticed alot of thrash bands have been comming out of Germany lately. I dont know if they have always been there but they seem to be alot now, anyway "Canal Terror" seem to have it together, great music, but as usual I cant understand what they are saying, but never the less a great L.p. "100 Mann" is my fav on this pup, with a marching beat, very intense, a good product. -**THE DICKS** "KILL FROM THE HEART" L.p. s.s.t. records its hard to describe the dicks, dont know why, it shouldent be hard, but it is, all I can say is that I like them alot, but for reasons unknown. No song really set me on fire, there all good. The dicks are very refreshing to listen too. Very intense. -**KRAUT** "AN ADJUSTMENT TO SOCIETY" L.p. Cabbage records P.O.BOX. 1424 Flushing N.Y. 11352 U.S.A.-Kraut just played here and were great live as they are on the album. "Unemployed" is a classic, among the rest of this L.p. "Arming the world" "Sell Out" "Kill for cash" FUCKING GREAT. **BUY IT!** -**TRAGICOMEDY** "HOMAGE TO NADA" New Alliance records P.O.B.21 San Pedro Ca. 90733 Tragicomedy is slightley remansiant to the Uranials...but not really. The music is so sloppy that it allmost make you shut it off. on the other hand its nice to hear sloppy music once in a while.

Ok now Pooch is gonna review some of the big releases... Hey! Whatta

ya mean I gotta review these records! And I thought they just sent 'em to me 'cause I was cool and underground like. No such luck, huh. Oh well, I guess I'd better say something on account of they can ask for them back (see right on the jacket), and some of these records I would actually keep, for years even. Like the new "Speaking in Tongues" album by the ever so funky Talking Heads. Good lyrics and weirdness (natch) and a groove that just don't quit. It's my current get up in the morning, boppin' thru the day fave. I mean every cuts like a fresh stick of Juicy Fruit. Know what I mean? I'm sure I'll love the "Synchronicity" album by da Police. I haven't been able to sit down and absorb it properly yet (Peter Gabriel's live album also) but judging from the artists involved, I doubt that either would be less than first rate. Another hit album (are the charts improving or what?) "Killer on the Rampage" by Eddie Grant, gets my thumbs up, even if just for "Electric Avenue". It's good to hear political concern on the radio again (Men At Work also), and Eddie deserves his success. While we're talking pop reggae, I'll plug Peter Tosh's "Momma Africa" for hanging tough and making a well crafted, consistent album, but what the heck is 'Maga Dog'? I hope it's nothing like a Polecat, mediocre rockabilly with a glitter edge, but I find no firm attachment to either side, a lame, cute hussle, that even good producers can't disguise. Another established limey band (like the previous cats) making a stab at the grand ol' US of A is UB40 (on of Pete's faves) and if you like mid tempo reggae with lotsa conviction, and somehow haven't heard them yet, this 3 year compilation is excellent for starts.

Time for some hometown product, first Lita Ford (ex-Runaway) has a solo disc called "Out For Blood", where she struts Blackmoreish licks behind her typical leather-flesh image. Not much lyrically (of course), but she can sing and play decently enough to compete with her mach male counterparts on their own sunordinate level. Whatta ya want from the mind that brought you "Johnny Guitar" - Joan Jett? By the way Joan Jett's album is no big thrill either, 4 good cuts - c'mon! I know she can do better and most likely will next time out, or I'll have to go back to "Devel Gate Drive". I also held higher expectations for The Plimsouls "Everywhere At Once". Except for their "Million Miles" single, they're yet to capture their live magic on vinyl and I wonder if they'll get a chance at "Case Comes Alive!". Three of the songs were previously released in some form and 2 are covers. Of the rest "Inch by Inch" and particularly "Oldest Story" (with Steve Hunter on add. guitar) are the standouts. Hey I love this band but their power seems to have got lost somewhere down the line. Here's hoping that the energy, soul and good vibes on this record will carry across to listeners, cause on a good night they can be one of the best rock abnds in America, truthfully. Red Firestone (ex-Rubber City Rebels) and the Firetones have a tough little ep out called "Trouble" with a provocative cover, identical sides, and good solid gr with lots a humor on the Warner Sisters label. I finally got a version of "National Action" (great RCR cover) for my very own. Oh Boy!! Would ya buy this record and support these clowns? They could use some new threads. And speaking of clothes, there's a wonderful person that works at Flip maned Tina Bene'z with a 12 inch out called "Dancing With Warlords", that's pretty Iggyish and I'm sure if it came out on a good label in England Tina would be the talk of the town. Next time your looking at bowling shirts in there, have 'em slap it on and tell 'em Pooch sent ya, (maybe I'll even get a discount!). Got a tape from a cool band out of Minneapolis/Boston called the Specimens, who've

toured the US a few times but have for some reason never released anything. Leader P.J.'s cynical carnival barking and "Peanuts" piano playing are ambitious, though he often times rehashes familiar themes and the band could use more dynamics and a bassist singer for some depth. Anyway, it's been nice chatting with you, os until next ish, "keep your feet on the ground and always keep reaching for the birdshit in your hair" love and peace.....

Now Al yacks about your records. First is "Mighty Feeble" (New Alliance). A compilation where all songs recorded on cassette recorders um, all interesting, some a waste of time, some better, it's all art. See how you react to new and unique noise er..music....

Black Market Baby (Fountain of Youth 5710 Durbin Bethesda, Md. 20817) Not a bad rockin record if you need a break from thrash thrash thrash also from F.O.Y. is G.I. with their (Make An Effort) ep. The surprise is Brian Baker on Guitars! This is an old recording (Feb. 82) but has some bound to be classics on it, esp. "Teenager in a Box" (sounds like thrash NY Dolls). MDC (R Radical) have finally got Multi-Death Corps out. A very impressive sleeve in the tradition of Crass. (Lots of info. and gruesome pictures) the records are 4 quick, inspiring songs in the MDC vein. Excellent RF7 (Smoke 7) new ep with "Not Now Generation". "Submit to them Freely" and a great cover of the CCR classic "Fortunate Son" Great record, Felix's vocals are raspy as ever, and once you're use to it, it's great. Terveet Kadet "Kadet Suojelee" ep (P. Tuotanto-76780 Lammimaki, Finland) Another great raw thrasher, music similar and as catchy as Minor Threat, so you find yourself actually singing in Finnish, which is weird. Good ep from one of the best 7 Seconds (Squirt down Rec-2302 Patton Dr. Reno, Nv. 89512) Committed for life Ep. From what I can hear the lyrics are a big jump from the first vinyl, 7 good songs. Kevin actually sings and makes them melodic, but the recording is raw, makes it that much better, if you play it loud! Code of Honor "What are you gonna do?"/"What Price" (Subterranean 577 Valencia, SF Ca. 94110) Clean vocals and guitar acrobatics, mark a shift from the basic punk rock. Not a bad record, surprising: Great LYrics. Detonators (Emergency Broadcast Systems). The cover says engineered by Emmitt Rhodes, hey I know who he is, doing punk now, huh? Well this is a good sounding punk disc-Somehow reminds me of the early Clash meets CH3. I like em both, what can I say. Radio Tokyo Tapes (Ear Movie) I don't know if this was meant to be a theme compilation like "Warf Rat Tales" but alot of those same bands are here, but also The 30clock, Minuteman, 100Flowers, Wurm etc and a poetry filler thing from Harvey ... Necros "Congust for Death" (Touch & Go) First time I heard this I thought of Kiss. And I swear "Friend to All" is a speeded up KISS song "Comon and Love Me", but what do I know. This isn't thrash but real powerful interesting lyrics... And now some production from Spot! Secret Hate (N.A.) A great record with a good flair of originality and versatility. From "Latin Chongo" (sounds like the name) to a "Ballad of Jonny Butt"! Sometimes Mike (singer) sounds like Arthur Brown. Excellent prod. spot!!! Convicted "Can't Stand Me" ep (Reckless 972 N. Highland #1 Orange Ca. 92667.) A mid-tempo rocker sounding at times like TSOL, shows potential but not very strong. And from the dirty low lands of New York we have Undead "Verbal Abuse" (Post Mortem POB 358 New Milford NJ 07646) Two grinding, mid-speed, doses of snarling Bobby Steel back from the dead. "Verbal Abuse" is a classic punk (not thrash) tune. And back to Cal. Bruce Lose of Flipper comes out with B.Lose (Subterranean) Gone solo, synthesizers and rhythm

machine "Waking to sleep" is ok, but Bruce sings like a girl on "What's your name" it sucks. another on Subterranean we have Chrome "Anorexia Sacrifice"/"Beacon to the eye" if your a fan you'll like this, I think it's some of their better stuff. "A.S." is the best cut, harsh and weird almost like KJ but more eerie. And again another on Subterranean, Sick Pleasure "7 song EP". These guys are obnoxious thrashers with real honest songs, they like speed so they sing "Speed Rules", great stuff here if you like it raw. Great Pic sleeve.

Armed Citizens 8 lovely songs about "Life and Love" ep (Make sense/Big City Rec.) 8 fast thrashers with a heavy heavy Black Sabbath guitar. Some good stuff here.

Then we have Young Turks (Unstoppable POB 26, New Brunswick NJ) "Skholastic Ambush"/"Shakedown" Bump funk clean rhythms with a sometimes rap like voice and a good production. Want some Evil Music well Lepers have a song by that name along w/"So We can Talk" (Unclean records 1310 College Av. # 1133 Boulder Co 80302) Just alright garage band, with keyboards "so we can talk" (good lyrics) would sound like Stranglers. And No Trend come out with a 3 song debut ep (1014 Ashton Rd Ashton MD. 20861 with "Teenlove"/"Mass Sterilization" and "Cancer"/"Teen love" is a bit weak, but "Mass Sterilization" and "Cancer" are genious, screaming noise. I loved their tape, and this is just great. Clitboys "We don't play the Game" (Feedback POB 18723 LA Cal. 90007) 7 song-ep with some good punk/thrash playing and thoughtful lyrics. Good production for loud playing. And from the Key of the world we have Uboats "Dead and Desperate" ep (Crow Records 3126 E. 54 st. Zephyrhills, FLA. 34248) Powerful, loud rock band, good production and sound but dumb lyrics. And across the ocean we have the Slime with a new lp "Alle Gegen Alle" (Aggressive Rock Skalitzer Straße 49, 1000 Berlin 36, Germany) Another fucking powerful album by this great punk rock band!! I just wish I knew what they were singing about!!! And now for quite a different stroke is Bonemen of Barumba "Driving the Bats thru Jerusalem" (Fever Box 87610 Chicago ILL 60680) Drum oriented disco "Jungle" beat with new wave singer. (I thought that New Wave was just a lame cunts imagination-Hudley) And for more of a classy music is Big Boys "Lullabies Help the brain grow" (Moment) A great album from the BB's shows off their versitility of rock, thrash and funk and all three together..Mandatory dance music, you can not escape, yeah-ah-ahhhhhh! On (No Pigs Records POB 2541 "D", Ottawa K1P 5W6 Ontario Canada) Great variety of bands and styles, from arts to punkers, bands like Outbreak, last Prayer (punks.no?) and Chienne 50¢ and Turbine Depress (more arty, ok?) a good sampler of this area cause it isn't biased (2 color silkscreen cover!!!). Rumponia "An Answer Within" (Rimpo 21 Smith close, Riddings, Northampton, Northants, England.) Like the above compilation, this record compiles bands of different styles, on this record, however, we have pop synth bands and art noise synth bands and everything in between, if that's your bag-get it! And From New York again we have Blind Dog Stares (Guillotine 140 West 24th ST. NY) A long ep with Neo psychedelic sounds, sounds good, sounds like a good record for background music. sonic Youth "Confusion is Sex" (Neutral Nine) More psychedelic sound from New York, this is a bit more abrasive then the above, real sonic, hypnotic waves of inspiration and depression. Subhumans "No Wishes, No Prayers" (SST) A great sounding album (thanks to Spot's production) Real powerful rock and roll, I tend to like their faster stuff like "Canada's Fave. Sport" or "Slap in the face", ah but the Subs are gone...

**Suicidal Tendencies** (Fontier) Well I for one didn't expect a monster like this from this bunch. Glen Friedman did a amazing job on prodution. This record can thrash, rock and wail, non stop. Mike is a good singer. I'm impressed. And now some tapes...from Finland out of **Kaos** fanzine comes a great compilation tape (Jaakontie 4 as. 12, 37800 Toijala Finland) with all your faves on it (Kaos, Terveet Kadet, Riistetyt etc...) good sound too. **Sacred Denial** 10 song tape of some good decent sounding punk thrash, but nothing much new. "I'm pissed at the world is a little different, the guy sings, you got to hear it. **Lost Children** "Better living" tape (1220 E. Columbia Av. # C Philadelphia Pa 19125) Pretty good set of loud, feed back, noisy, screaming punk rock. Check it out, hot up and comers.

More from **HUDLEY**. An alive single on (Therapeutic Sounds POB 7806 Laverne Cal 91750) **Human Therapy** On Dr Dream.. another **Killing Children on GravelvoiceRecs**, called "Certain Death" (POB 1204 Columbus, IN 47201-1204) -Yummy lyrics. **Poison Idea** "Pick your king" ep on Fatal Recs. (714 S.E. 148th, Portland, Ore 97233) "Bad Recording" Thrash. Come on can't you bands stop using skulls. I do admire when a band can really use a single thrifly. Well worth it-10 songs on 1 45!!!!!!

**Rebel Truth** on (Version sound, POB 22243 Sacramento, ca 95822). Yes, well worth getting. Inspiring, forcefull. Some of the songs like, "Where the Heart is" and "Economic Genocide" made me cry. Rebels with a cause, how much further will they go beyond their songs... **Misguided** "Options EP" on (Reality Records c/o John Rizzo II 75-22 62nd st. Queens, New York 11385) Garage punks that thrash at times, simple but effectve lyrics. "Black list" sound alot like "Pay to Cum" to me (Ally Boy) but slower, check it out.

**Mecht Mensch** "Acceptance" (311 S. Few St. Madison, WI 53703) This band is probably good live, they can thrash and change tempos too, heavy dridgely sound. An OK rec. We can't help it if we're from Florida. Compilation 7" with Hated Youth, Morbid Opera, Rat Cafeteria, Roach Motel, Sector 4. All thrashers that show potential except Morbid Opera with a Completely Obnoxious Girl singer. **C.I.A.** ep called "Gods, Guts, Guns" (Shmegma Rec. 2nd floor, 556 Broadway Bpt. CT) 8 short thrashers, "Commie Control" is great, good debut!! Recommended!! And last but not least, **Bomb Squad**, "Tomorrow the world ends. There is no defence." (Bouncing Betty Rec. 2959 Lathan Dr. Dallas, Tx 75229) Good 3 piece band/rebel lyrics complaining lyrics. Nothing new but who cares, its good, it could have been recorded better. YA

#### The English Report by Sickboy

This is the first installment of a feature on what's new in English punk bands and their records. It's pretty easy to find out what is going on with American records, but not everyone can know about the English, so hopefully this will help. (Most of these records can be mail ordered from the big US importers like Rough Trade or Zed so we've skipped the addresses).

First good album is "Zombies" by **Attack**. This is a punk metal crossover with lots of energy, and good, heavy lyrics. **Alien Sex Fiend** is a post punk band who sounds like a cross between Bauhaus and early Ants. A strong sounding debut record "Ignore the Machine" is a good showing of a band with potential. The **Business** album "Suburban Rebels" is a great record for anyone who was a Sham 69 fan, not every song is classic but enough to make it great. **Big Country** is not really a punk band but the single "In A Big Country" gives a feel of the early Skids. The **Batcave** compilation

is not a solid album but tracks by **Specimen**, **Alien Sex Fiends**, and **Brilliant** are bright spots on a spotty record. **Blood and Roses** sound like Siouxie, but still have a lot of originality to make their 12 inch single "Love Under Will" a good buy. **Chaotic Dischords** debut album "Fuck Everything Album" is the ultimate glue head punk album and highly recommended! The new **Crass** album "Yes Sir I Will" is one long song with the Crass philosophies shining thru again, not as strong musically as other releases but still most Crass followers will enjoy this. **Chaos UK**, **Conflict**, and **Dirt** all have good albums. Conflict being the best. Any material by this band, especially their new single "To A Nation Of Animal Lovers" is highly recommended. Two more bands on Crass records are **Flux of Pink Indians** and **Rudimentary Peni**, both are not 100 mph but they both have haunting lyrics with strong feelings. Any material by these bands including the newly released "Death Church" album by Peni is highly recommended. **Killing Jokes** bootleg album "The Bums Rush" has great unreleased versions of old classics like "The Wait" and "Change". **Punk and Disorderly**, the final solution rounds out my final review and contains great songs by such bands as **The Exploited**, and **UK Subs** and if you don't already have the singles this is a great deal as are the other two albums 1 and 2. If I didn't review your favorite remember this is just my opinion and is only ment as a general guide. Also each issue will give you my top 10 English bands in no particular order. Any music by these bands is generally good and recommended:

1-**Exploited**, 2-**Discharge**, 3-**Anthrax**, 4-**Sex Gang Children**, 5-**Rudimentary Peni**, 6-**Discharge**, 7-**Chaotic Disorder**, 8-**English Subhumans**, 9-**Anti Nowhere League**, 10-**GBH**.

In the near future look for releases from the **Varukers**, **Discharge**, **The League**, **Infra Riot**, **GBH**, **Destructors**, **UK Subs**, **Peter and the Testube Babies**, and **English Dogs**, a hot up and coming band.

#### TAPES

**Horror Wrestling**, Harry Dye-POB 5356 Bethlehem, Pa 18015. Guitar, slight drums. Experimental music with talk through lyrics. Good copy of "We Got the Beat" (GoGo's) Lots of heavy weird sounds.

\***Shane Williams** recorded a 'Live at USP Leavenworth tape of the Dream Syndicate.'

\***EATVACUUM**, 'Mellow No-Wave for the Age of Sportswear' This cassette was recorded using homemade guitars and a 1968 Thomas Paramount Deluxe electric organ rythm unit on a 3m Willensak mono tape recorder. No address on this one! Flowing, airy music, almost dream like.. Soft.

\***EVIL I** 'Offical Bootleg' 2138 Prentiss Dr Downers Grove, IL Apt # 303, 60516. Fast punk with thoughtful lyrics and great harsh female singer.

\***REAL ENEMY** "Life with the Enemy", 3428 Ward St. Pittsburgh, PA. 15213. This band has alot to say. Very insightful. This tape includes interviews w/the band inbetween songs. I like their comments about Videol Mike Lavella wants LA bands to play in Pittsburgh, write him. Crass like music but individualistic. A must!! If you care!!! The problems of this society of ours are terrible, more than we can see! Objectively and Subjectively and even deeper. Our whole country is surrounded by a Vortex of control. 1984 is here, can you see it, no!, Feel it. No!, but Big Brother has inguined us-troble-scary. We must burst the vortex-Hudley)

\***BIOHAZARD**, 847-17 Mile Dr., Pacific Grove, Ca 93950. Very bad recording. punk band with screaming lyrics.

\***SMERSH CARACAS**, Death to spies Records, 337 William St., Piscataway New Jersey. 08854..Percussions, Keyboards, bass, slight guitar band.

Sound track rhythm music. Some of the tunes sound like the tracks for the movie "Zombie" (you know, we are going to eat you) and another tape called "This is what you missed" Thanks for the plastic frog guys!!!.

**SUB POP**. With another compilation with a shit lode of bands from all over the place.. Check it out. C/O Rough Trade mail order, 326 sixth st., San Francisco, Ca 94103.

**THE NILLS** "Now" tape c/o Steve Sechi POB 1914 Station B Montreal, Que, h3b 314, Canada. More punky rock. More of a poetic nature. **APOSTASY** c/o Trash Trax, 11067 146 A st. Surrey, BC. V3R3V3, Canada. The song Apostasy is well worth the whole tape..(Apostasy-An abandoning of what one believed in, as in faith, etc.)

**DISORDERLY CONDUCT** c/o Jerry Lezaja 30-44 44st. Lic. NY. 11103. **PUNK/Complain/Rock/Bitching/bitching** and more bitching.

\***FATAL EXISTENCE** "Lifes Adventure Begins here" writer POB 1404, Reading PA 19603, for a Peace and Freedom Punk Band They sure haper alot on negative ideas. Negative attacks Neg. **SMERSH** "Hot house bodies in a cool culture" c/o Chainsaw POB 5356 Bethlehem, Pa 18015. You got it NOISE/Ding Dong, fart a real waste of my time.

\***THRASHER** "Skate Rock" c/o Skate Rock POB 24592 San Francisco Ca 94121-w/Big Boys, Black Athetes, Drunk Injuns, The faction, Skounrlz, JFA, Los Olvidados, Minus One, Riot 303.

\***INSANITY DEFENSE** c/o Unsound music POB 216 Centerport, NY 11721. Bitching/complaining/punk I guess they should try and change things in the world if they hate it so much.

\***DERANGED DICTION** "No Art No Cowboys No Rules" 18 song Cassette LP. c/o Tony, 12296 Mc Dougall, Detroit, MI 48212 (\$2.)). It's all been done before./Crass like punk bitching lyrics.

\***OLD FOLK LORES** by 'October-Thirty-First' c/o Jack Wild 63 11th st. Hoboken, NJ Simply/Fun scary story. (07030)

\***AGENT 86** POB 4954, Arcata Ca 95521 Screaming mixed-up idealistic punk.

(I would like to say that alot of the bands (punk) sound so much alike and they sing about almost the same things. But the perspective I take in reviewing them is, that all these bands come from different states and sometimes different countries, all united in the rebellion their world or environment. Hudley)

#### BOOKS

Books, yeah we're starting to get lots of books. **Delilah** (118 E. 25th St. N.Y. 10010) is the best and most prolific. Kepp in mind that these people put out fan oriented books, and for what they cover are usually excellent. This holdsup for the new **Grateful Dead** "The Music Never Stopped" by BAM person Blair Jackson, good pictures and reading and worth it if your into the band. something that will probably come out about Black Flag in a few years. Next is a big color book, full of big pictures of big **Dolly Parton** "Close Up" by Ed Caraeff. Good pictures if you're into it. Also from Delilah is **The Magic of Massage** "A new Holistic Approach" which Hudley is really into. Comes in handy after a long night of stage diving and general thrashing. Hud thinks the book is excellent. The last book here is **Trouser Presses Guide To New Wave Records**. Which quite honestly sucks. They do a really thin glossing over (I guess that's what a "Guide" is, huh?) of a lot of bands. They leave out a lot of details, don't list any singles, and print no addresses (except for a few stores/distributors). I don't see what good the book is, for the real thing get **The International Discography of the New Wave** from One Ten Records in New York.

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# KRAUT

KRAUT were interviewed on July 21 backstage after their gig at Perkins Palace by AL. I was drunk & tired but...

In case you don't know, Kraut are a N.Y. band that is: Doug on guitar, Johnny Feedback on drums, Don on bass and of course, Dave on vocals. So I thought of the best question I could:

AL: I hear you guys skate?

Johnny: Yeah, but we're not a skateband, like JFA is a skateband, Gilligan's Revenge is a skateband, but we're not. We skate the pyramids in New York.

Doug: It's these weird structures at Con Edison, a power plant.

AL: You all skate?

Johnny: Yeah, except Donny, he's too old.

Don: I broke my knee! (Photo: PETE)

AL: So... we were saying, um, where

are all the other New York bands?

Johnny: In New York!!! (laughter)...

AL: Ha ha, you're the only NY band...

Doug: There are no bands on the road right now, we have Cause for Alarm and Agnostic Front who both will be travelling soon. A lot of kids from NY are here... we lost the A7 club right now, it's being renovated, so there's not many shows going on, so a lot of kids came out here for the summer.

Dave: But when we get back we have a couple of shows...

AL: How come everybody used to say NY sucks so bad?

Doug: Cause they don't know about

it.

Don: Cause they're not from NY.

Johnny: We had a bad reputation at first being trendy and all that shit, but it's all changed but no one has said anything about it being changed.

AL: What did it change to?

Doug: It's been about the same as this whole fucking tour we've been on, except like here there's a lot more people. Dave: NY seems a little more united, less separation of people that are out there, everybody is there to enjoy it.

Johnn... No one fights either.

AL: Yeah, did you see any tonight?

Doug: yeah, there's a couple....

AL: Well there were 2500 people here, what's the most you've played to?

Don: Dead Kennedy's, that was Staten Island, 3000 people, they all come out of the woodwork.

AL: Just like here.

Dave: How's your album doing guys?

AL: Oh yeah (I forgot all about the album, I'm slipping)....

Doug: Unfortunately Faulty was handling it, we had to buy the records so now Cabbage is handling it (Cabbage is their label) just like we did with the first two singles.

AL: So what are you gonna do now?

Dave: Go back and record some new stuff?

AL: Yeah, what are the new songs about?

Doug: "NGRI". Not Guilty for Reason of Insanity, the song was written about this kid who used to come to our scene in New York, who's name was Chris and was 11 years old, he came to all the shows and was hanging out. So his parents actually kicked him out of his house, so he would hang out with us, but his parents said they can't let him run around the streets. They called the authorities and they picked him up at a show one night and they locked him up....

Dave: Now he's like out of his mind, they did something to him, I don't know what, he used to be the smartest little kid, he's out of his mind...;

Johnny: He didn't get released, he illegally jumped, he's hanging out again....

Doug: The fucking thing was, his parents committed him as being insane. The real truth was his parents were the ones that were fucked up, they treated him like shit for him to runaway from home, They classified him as being insane which he wasn't, and that's what we wrote the song about.

AL: You all wrote the song.

AL: Yeah we all did....

Doug: Depends what the song is, I'll write a song by myself or we'll sit in the studio and think of a topic and all throw in a few words...

Don: We all basically write the words as far as music goes it's us and Doug Doug writes most of the songs music wise. Not all of them.....

AL: You're Jack Rabid's roommate too.

Doug: I have a pet rat too, it's this fucking big.

AL: Did it come with the apartment?

Doug: Naaaaww, I bought him.

AL: What color is it?

Dave: It was black, but it hasn't been fed since we left!

AL: It might be green by now! So what are some of the other songs about?

Johnny: Pyramids. Where we skate. It's about where we live where there's not parks or ramps or anything, nobody has half pipes in their back yards.

Doug: Just the street and the Pyramids.

AL: Are there skaters in NY?

Johnny: It's growing again, and it's not just the hardcore scene. Just a lot of kids..... (pause of a few seconds)....

Dave: So how long have you been together?

Johnny: 2 years, 2 1/2 years.

AL: How do you do it! I mean what happened to the bands on the NY Thrash tape?

Doug: Were a family.

AL: Like the Ramones, what's your last name?

Doug: Yeah, Don Kraut, Johnny Kraut, actually we let our families fight and we're the ones that are together.

AL: Do you families know each other?

Dave: Mine and Doug's do.

Doug: It's like if Don left, there would

be no Kraut, or Dave....

Al: You're all irreplaceable...

Johnny: Well if we fight we settle it, cause we're not gonna break up over a stupid little fight like over a Pepsi or cause Donny's playing too loud.

Doug: We're Kraut so what ever we do will be that.

Al: Why'd you name it Kraut.

Danny: Just Cabbage.

Johnny: It makes people think... you might think German, Nazi bullshit like that, but it's not...

Dave: Kraut is like an insult to a German.

Doug: Ok, the first band I ever was in had certain members, and when we first formed that band, we had other names we were gonna use, and I got into a fight with that band, and when I left that band I remembered that name and I knew the next band I was in I would call it that cause it would piss them off, and it was Kraut.

Al: What was the band?

Doug: I'm not gonna tell you.

(Finally we got it out of them, they were Apprehended, big deal).

Al: What's it feel like to be NY's claim to fame?

Doug: Claim to fame, you kidding me!

Al: Not I saw it printed on the cover of The Big Takeover, it must be true. "NY's best band".

Doug: In his eyes, what about mine? There's great bands in NY, Murphy's Law, Gilligan's Revenge, Cause For Alarm.....

Johnny: The Mob!

Doug: Agnostic Front.....

Al: But what about the NY Thrash tape bands?

Doug: Got ripped off!

Johnny: Some are still around.

Doug: The Beastie Boys are still around, but they're rap now, they've completely changed their music around. They're great guys but....

Al: Well what influences YOUR musical style, huh?

Doug: Pink Floyd, Mountain....

Al: Yeah, yeah, I can hear it!

Doug: Jeff Beck...

Johnny: Fleetwood Mac. Dave do you have any cigarettes?

Dave: I've got one big cigarette for you, a girl asked me if I smoked after sex, I said I don't know, I never looked! (general laughter, then quiet....)

Doug: Alice Cooper.....

Al: But seriously....

Al: Zero Boys, Toxic Reasons, Legal Weapon, Channel Three, Murphy's Law...

Al: You all work, would you like the band to be your job?

Doug: We haven't taken it that seriously, because obviously it doesn't pay. If we were in it for the money we wouldn't be here!

Dave: We're in it to have fun, and that's what we do.

Doug: I'd like to have it as a job because what I want to say in the music I write, I want to go out, if it's gonna be a job for me then it's even easier for what I want to do, I'd have more time to do it. But we've lost a lot of money just on this tour...

Al: What are you telling your audience?

Dave: Think for your selves!

Doug: The song "Onward" is like I got into a spat with a bunch of skinhead kids, and I was talking about some music and they're going "Oh that shit sucks, this shit is better than that". But there's a background to rock and roll, what we play is rock and roll, we're a rock and roll band.

Al: Are you a punk band?

Doug: We can call ourselves a punk rock hardcore rock and roll band, if you want to label it like that.

Dave: When we started, to us there was no such thing as a hardcore scene, all we knew is we went out and played one night and all these kids came and we were suddenly labeled, fucking bullshit.... Names? It's music, you like it or you don't.....

Doug: So I was getting fed up with kids coming down on the music I used to listen to, I'm 21 and my past was like Alice Cooper, the remains of Mountain, and I was always sort of into heavy metal underground, like

Iggy Pop and stuff like that. People today put that stuff down, and like some typical thrash band that does the same thing over and over again. And at a point it pissed me off so that's why I wrote the song "Onward". The music to it is basic rock and roll played really fast, and the lyrics it's like "This ones to you assholes, who don't know what you're talking about, so closed minded and pathetic, rock and roll is all we're talking about. You've got to go backwards to go onward" and that's how the lyrics go. We're a rock and roll band, we're just a new generation. What we have to say right now is because there is no war, so everybody is like violent, but when war comes these bands will be left out, but there will be peace again, there will be peace again!

Johnny: You're stoned boy!

Doug: I'm serious.

Johnny: Check this out. Ok, people might say "Kraut, rock and roll bullshit" but if you're a rock and roll band, right, and you sell out, well then you're a dick. But if you classify yourselves as rock and roll, punk hardcore like that, like what we're doing, and you don't sell out, then you shouldn't be called dicks.....

Al: (?) Um, what do you consider selling out?

Doug: Turning away from the kids that come to our shows...

Johnny: Not believing in yourself, just doing it to get the product out, so the money man will be happy, just so you'll get played on the radio and shit.....

Dave: We're doing quite well, we ARE doing it ourselves and we are happy.....

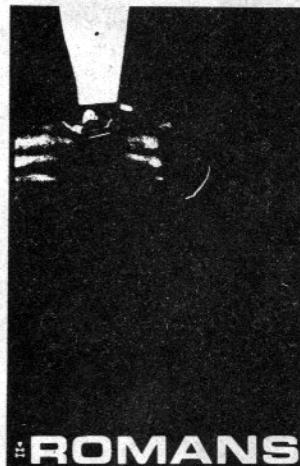
Al: Any thing else you wanna add?

Johnny: L.A. SUCKS!! It does, I went to buy cigarettes, and they wouldn't sell them to me!!

Doug: I don't have to be proofed...

Dave: It's after 2 o'clock we can't buy beer, so I went to play a video game, what, "Video shuts off at 10 o'clock", fuck, New York never closes.....

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BISCUIT '83



## alec mackay



Alec MacKay was interviewed at the Vex on June 18 by Al.

Al: So I take it Faith is still together?

Alec: Yep...

Al: And doing well?

Alec: Yep...

Al: With no personnel changes lately?

Alec: Well, we have two guitarists but that was awhile ago. Other than that, no.

Al: I've always wondered about the name of your band "Faith", that's a pretty powerful word. Did you name the band?

Alec: We all did, we had a few names kicking around but that's the one we wanted. It's not having anything to do with religion or anything like that, but the fact that it's just a word - "Faith" what you believe in.... is faith, that's what drives you. That's why we thought it was a proper name.

Al: Is there a general thing you all believe in, that is driving you?

Alec: Well, not like each one thing, we're a band, so we're a unit but it's not like we have one driving thing that we're all into. Not like one goal, except for the fact that we just want people to think about everything and be true to themselves, have faith in themselves. To make sure that what they were doing is what they want.

Al: Do you have any problems being that Ian (Minor Threat) is your brother?

Alec: Well not really problems, there's the comparisons between the two bands, but I don't think of that as a problem except when they say that we're trying to be like Minor Threat. I can't help be like my brother, because he is my brother, that's not my fault. I didn't plan it that way - but I'm not ashamed of it either. It's helps me out personally in some ways just because people say "Oh your Ian's little brother!". Riding on someones coat tails, I don't know

if it's helping out or whatever.

Al: Do you play with them a lot?

Alec: Yeah, I guess, not recently, but they haven't played much recently, but we don't play with any particular band that much.

Al: Who writes your songs?

Alec: Our bass player Chris write most of our lyrics, and Mike the guitarist writes most of the tunes.

Al: Do you ever feel like writing?

Alec: Well we help each other out a lot, I just haven't written that many, he can do that.

Al: I know you haven't been out here yet, but do you tour the East much?

Alec: We've been to New York two or three times. Connecticut, we're going to go to Boston and New York as soon as I get back.

Al: Do people expect a "D.C." sound or attitude from you?

Alec: I imagine so, people don't say that but I imagine they do. And like one of my songs I mention straight edge, and that makes people click - "Oh DC, straight edge". So I guess they would, and I guess we got it if there is one.

Al: What influences you?

Alec: Just the whole fucking, uh, do what you want and not having anybody hold you back and you have to really believe in what you want if you want to get it. I don't know of any particular influence. A lot of bands in D.C., and a lot of other places too, have the same kind of ideals and also because I know a lot of the people - there's a lot of things, not one thing in particular.

Al: Well, .....where did you and Ian grow up?

Alec: In D.C., my parents met in grade school in D.C., I don't know if they were born there, my great grandfather came there from Ireland....

Al: It's strange how some families can have open minded kids...

Alec: Well, there's 5 kids in our family, I have three sisters, one of my sisters is into punk rock and all of that, in fact she was the one that showed me and Ian the first Damned or Generation X albums and stuff, a long time ago. Me and Ian have been in bands all the time, my little sister was gonna shave her head a couple of years ago, but she was only 10 at the time and I told her not to, it would have been a mistake. She's really into it. My parents think it's the greatest thing, they support us all the way, I can't tell if it's just my parents being particularly cool or if it's just the way we treat them, if you're assholes to your parents because punk is supposed to be assholes to your parents, that causes a lot of trouble. But I love my parents all the way. Al: Are you still living at home?

Alec: I am, yeah, but I just graduated from high school last week so I don't know how much longer that's gonna last. I've been there for 17 years I'm sure they're a little tired of me!

Al: Are you gonna record any more, got anything planned?

Alec: We just went into the studio and did an eight song tape, but I don't know how we're gonna put it out.

Al: Ok, that's about it.....

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**"Beast of Beast? HA, HA, HA"** — Angry Samoans

**"The music's good, but I hate the singer"** — Unknown Girl

**"They don't take the music far enough"** — Music Connection

**"They're trying to find sheik in a gutter"** — Andrea Enthal

**"Fake Core"** — L.A. Reader

**"Who paid for this?"** — James (Flipside)

**"Beast of Beast? Is that an all girl band?"** — Rodney Bing.

**"If you're going to do the job right, why not do it clean"** — Mother

**"You Decide"** — Robert Hill (Flipside)

# ALASKA

WARNING! WARNING! WARNING!  
THIS IS ALASKA!!

Well believe it or not punks actually exist in the Arctic. This report is coming directly from Anchorage, Alaska (known as the "Big City"). Anyway getting back to this report, I can't report that the Alaskan scene is booming but, it seems to be growing faster since spring Break-up.

A local fanzine called "Warning" keeps the local punks informed on the out side scene, the local scene, the latest in vinyl and interviews with some of the best known and unknown alternative musical groups, plus, artwork, stories and ideas submitted by its readers.

Recently Warning fanzine sponsored a concert and four of the local garage bands played, the show started off with a hardcore band called "Street punks". They did a good set of original tunes. Next up was a group called "Angry Nuns", they played an assortment of covers by the Ramones, Clash and some original Raggae tunes. Then came the band "Death Skate", they played a great set of their originals with titles like "School Rules", "What Are You Gonna Do?" and "It Won't Change" and they even did their version of Flippers "Ha Ha Ha". To finish off the night "Urban Tribe" took the stage and these guys played an assortment of new wave covers and originals. Everyone seemed to have a good time, people were slamming and skanking and there were a few stage divers but nobody got hurt.

Warning fanzine is planning another get together in late July or August. As of right now we won't be sure who will be playing but the bands seem to be popping up all over. I've heard rumors about groups like "the Shocks" and "All the Presidents Children" (another HC band).

Warning fanzine was started to give local individuals moral support by promoting self-thought and expression, but mainly we wanted others to know that there were more than Eskimos and Polar Bears in the "Arctic". If you are interested in what's going on in Alaska send \$1.00 to Warning (P.O. Box 102993, Anchorage, Alaska 99510) for the latest issue or just send us your artwork and/or thoughts (maybe even a scene report).

Bill Bored, editor, Warning Fanzine

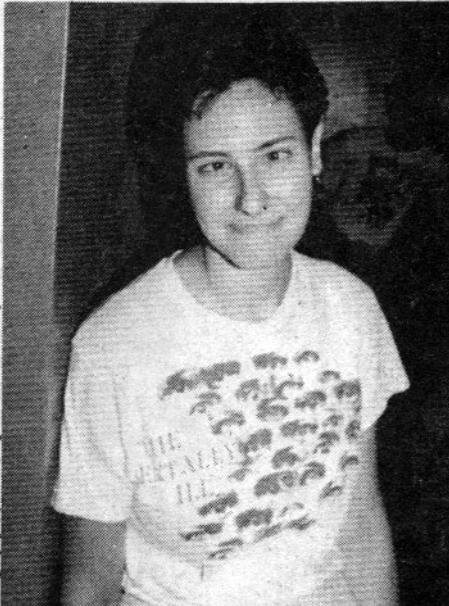
Bill: I Lost the photos!! - AL

HUD PHOTO →

## FLASHES OF INFLUENCES

PSYCHEDELICS FOR THE 80's Acid flashbacks. Flower power. Love beads. Light shows. Trips. Ken Kesey. Shades of the 1960's right? Well, in a way, yes, and in a way, no. In the last few years there seems to be a resurgence in interest in the original psychedelic sounds of the 60's with re-issues of recordings from that period and also with groups who are busy creating a neo-psychadelia. From the past you have Blues Magoos, Grace Slick & the Great Society, Jimi Hendrix Experience, Big Brother and the Holding Company, Blue Cheer, Jefferson Airplane (1st 3 albums), the Grateful Dead (1st 2 albums), Red Crayola, Chocolate Watchband, Thirteenth Floor Elevators, Creatio, the Moving Sidewalks H.P. Lovecraft, Autosalvage, Country Joe and the Fish, Kaleidoscope, Strawberry Alarm Clock, the Mothers of Invention and many well known and not well known bands. From the 80's you have the three O'clock (salvation Army), 100 flowers (no more), the Chesterfield Kings, Plan 9, the Vertebrates, the

Wombats, Paramedic Squad, District Tradition, Mood Defiance, and some people would throw in Christian Death, Dal, Teardrop Explodes, Mood Six, Echo and the Bunnymen, the Psychedelic Furs (1st), and post-punk Siouxsie and the Banshees with the Neo-Psychedelic lot. In the 80's rock and psych crossed musical lines frequently and some people lump everything from that period together. In the 80's Punk and Psych still cross musical lines but with the advent of generic Hardcore/ thrash punk, the two forms are much more distinguishable than their predecessors. Some people may wonder why there is such a gap between the two periods of psychedelia. One rock journalist has offered the opinion that a lot of early acid rock turned the average rock 'n' roll audience off rather than on, and that the groups were too scummy grubby for the pristine "great society". In a word they were no good "hippy freaks". One can only hope that 80's Psychedelic fares better than its protégés. Perhaps if people realize that you don't need LSD to enjoy it, this new form might last.



HEY FANZINE PEOPLE, THIS IS A PHOTO OF NANCY OF SHORT NEWS - WE MET HER OUT HERE IN CALIFORNIA, SHE'S HANGING OUT WITH TODD HOMER. WELL THIS IS SUPPOSED TO GLENN DANZIG'S MOVIE PAGE BUT HE MISSED THE DEADLINE, OUT DIGGING GRAVES I GUESS. BY THE WAY, ROBO QUIT THE MISFITS! THEY MAY GET GOOGLE BACK. WHAT ELSE? TWISTED ROOTS ARE BACK TOGETHER WITHOUT GERBER, PAUL IS SINGING. ALBUM SOON ON MIKE SHEP'S LABEL (WHAT EVER IT IS THIS TIME.) ANTI HAS BROKEN UP, BUT MOOD OF DEFIANCE IS BACK TOGETHER. ALSO WE HEAR THAT FEAR, BAD BRAINS, DIE KREUZEN AND CATCH 22 HAVE ALL BROKEN UP. R.I.P. VEX IS CLOSED DUE TO LACK OF INTEREST. NEW LOCATION. CHUCK AND LERCH OF B.I.B. IN CONTEMPT OF COURT CHARGE FOR RELEASING "EVERYTHING TURNS BLACK" POSH BOY AND WIFE MOVE TO ENGLAND!! AGENT ORANGE NEW EP ON WHAT? RECORDS. MINOR THREAT A FOUR PIECE AGAIN. NEW TOUR PLANS. WHITE FLAG ARE STILL TOGETHER.... SCREWBALL BROKE UP. BITCHES IN HEAT DEBUT AT VEX WITH MALE (JEFFSPIKE) SINGER, STILL PRACTICING

### NORTH WEST O.C. SUMMER REPORT by VANDAL

IT'S TIME FOR ANOTHER REPORT FROM O.C. SUMMER'S HERE & SCHOOL IS OUT! (FOR SOME OF US). THE DUNGEON SHOW SCHEDULED FOR JUNE 15th GOT RE-SCHEDULED TO THE VEX, ICHABODS HAS PUT ON A COUPLE GOOD SHOWS; THE CRAM PS & RED CROSS, D.I., & THE JONSES. THE CONCERT FACTORY & RADIO CITY PUT ON A GOOD SHOW EVERY ONCE IN A WHILE. NEW ORDER PLAYED BILLY BARTY'S ROLLER FANTASY & MY FREINDS SAID IT WAS A RIP-OFF. THERE WAS A SHOWER HELD IN A BOYS CLUB IN GARDEN GROVE W/ SOCIAL DISTORTION, D.I., DIE KREUZEN & KILROY. IT WAS \$6.50. I'M NOT SURE IF ANY MORE SHOWS ARE GONNA BE SCHEDULED HERE. STILL NO STEADY CLUB DOWN HERE, P.U.N.X. IT'LL BE \$6.50 FOR 7 BANDS. THE SOCIAL D. MOVIE IS GONNA BE CALLED, "ANOTHER STATE OF MIND." JACK'S NEW BAND IS CATHEDRAL OF TEARS. DEATH ROSTER HAS NOT BROKEN UP. THEY'VE GOTTEN LORI (ex-KIA) AS A NEW SINGER. TOXIC ERA STILL AROUND (?) D.I.'S EP SHOULD BE OUT SOON. BAD INFLUENCE HAS RELEASED THEIR "WREAK HAVOC" CASSETTE L.P. CONVICTED'S GONNA BE DOING AN E.P. 2 COMPILATIONS OUT OF LONG BEACH, BEMISBRAIN'S DOING A FOLLOW UP TO "HELL COMES TO YOUR HOUSE," MONSTERFACE COMPILATION FEATURES STRONG SILENT TYPES, ROMANS etc. I HEARD A RUMOR MOX-NIX WILL BE TOURING W/ THE DEAD KENNEDYS SOON. THERE MAY NOT BE ENOUGH CLUBS IN O.C., BUT THINGS HAVE BEEN HAPPENING ENOUGH AROUND L.A. TO KEEP US ENTERTAINED. BANDS TO PLAY AROUND AT GIGS OR PARTIES INCLUDE; VANDALS, PSYCHOBUD, SECRET HATE, EDDIE AND THE SUBTITLES, TARGET OF DEMAND, (NEW EP SOON!) STRIKE, U.A.T., CREWD, SUBCULTURE, A.W.O.L., MALICIOUS INTENT, ASH TRADITION & DISSENTION.

LOCALLY, IN THE LAND OF ROCK-A-PREPES, MV3, etc. THERE IS SOME LIFE. FFF #6 IS OUT & I'M STILL WORKING ON THE COMPILATION RECORD. STILL NO BANDS. UNLESS YOU CONSIDER "EDDIE & THE BLENDERS" HARDCORE! ha ha. THEY PLAY NEW WAVE/PUNK COVERS AT PREPPIE PARTIES! I HEAR FIRST OFFENSE IS WORKING ON A VIDEO. MOX-NIX IS READY TO BE UNLEASHED ON THE WORLD W/ A NEW DRUMMER & GUITARIST. OTHER THAN THAT NOT TOO MANY PARTIES LATELY, MORE IN LONG BEACH THAN O.C. MOST LOCALS HANGING AT THE BEACH (SUNSET). I'D LIKE TO SAY HI TO THE LEMON ST. CREW (CYPRESS), TAMMI, RICK etc. LAURAINS ON HOUSE ARREST, STUARTS GETTING HITCHED. BCB GOT A CAR. GREG GOT A JOB. MATT MOVED OUT. "WHITE RABBIT" IS BUNK.

VANDAL-F.F.F.-N.W.O.C.

SOME NEW & OLD BANDS TO WATCH FOR, UNIFORM CHOICE, SQUAD 51, CARDIAC ARREST & IMPENDING CHAOS  
BEST GRAFFITI, PIG CHILDREN, "DON'T EAT GOAT SHIT"



were happening then in NY?

Emitt: Everything was in the Village, and you'd go into a long rectangular, dark, smoke filled room and sweat for an hour or so and then you'd get drunk and throw things all over the place.

Mike: Were there screaming girls at MGR gigs that ripped your clothes off?

Emitt: (Thinks for a second). Well, yes after you think about it, I guess they were ripping clothes and grabbing body parts. Hey, that was good! Let's form a band and go on the road! That was great stuff. Ya, they don't do that at the supermarket anymore.

Sue: Did you ever get up on stage with Jim Morrison, or anybody like that, and do a song together?

Emitt: Oh no, that was kind of like, you'd open up and there's your dressing room, and there's their dressing room. Everybody gets in the back and they all eat some food and drop some drugs. You'd play around in the dressing room, that kind of stuff.

Sue: Did you ever go to England?

Emitt: OH yeah, I went there and I was surprised. I felt like a real barbarian, a real brute in Briton. I didn't know how to be English I guess. I started talking like them though, in no time. Sue: Did you get a lot of McCartney comparisons when the solo stuff came out?

Emitt: Yeah, I did over here. I was the American McCartney. Over there I was the... the American McCartney!!! (Laughs).

Mike: They still play "Live" on the radio.

Emitt: Ya, every once in a while somebody calls me up and tells me.

Sue: My band may even record "Live" for our new record.

Emitt: Do I get to go to the session?

Sue: You were the A&R man for...

Emitt: Electra-Asylum.

Sue: Who did you sign?

Emitt: I signed a singer-songwriter by the name of Bim (short for Bimbo). Pooch: You produced that didn't you? Emitt: Yeah I produced a record for him and Gabe Kaplan (kinda shhly) and that's about it. I hung out at a number of sessions and just kinda filled in when whatever was needed at the time. I was an engineer at the time and ran a studio for them, and then I became an A&R person and then I sort of became a producer and got paid more for doing less.

Mike: Did MGR do any television?

Emitt: Sure I did television all over the place. American Bandstand, Hullabaloo show, Shindig, Boss City.

Pooch: Where did you practice?

Emitt: In my parents garage, whereever. I mean, doesn't everybody start in the garage? I spent my whole life in the garage. I'm in the garage now.....

Mike: Where did you guys buy your clothes at? Any special boutiques?

Emitt: Just at the store. I mean where do you go now to buy your clothes? Army/Navy store right? Go down to the end of the street. I go to Pic 'n

Save myself. It's like everywhere was hip, everywhere was mod.

Mike: Will you release any other MGR stuff?

Emitt: I doubt it, not me. I don't have anything to do with that (family enters). I don't know, I might use an alias and re-record something.

Pooch: You should put out your old stuff through Rhino, or something.

Emitt: You got the number? Let's call em up, let's get 'em on the phone! (We tried). What's the name of your band (to Mike)?

Mike: The 3 O'clock.

Emitt: Is that when you used to get together and rehearse?

Mike: Ya, exactly, such a stute man! How did you come up with the MGR?

Emitt: I don't remember exactly how. I think it was Russell Show's idea, and I just kinda said ok.

Mike: Your music is very accessible now, as it was then.

Emitt: Well it's pretty much the same

stuff. Everybody's doing the same stuff! How true - Ed!

Pooch: When did "American Dream" come out? Was that your first solo stuff?

Emitt: That was the record I made after the MGR broke up and I just kinda went into the studio and just used anybody that was anybody and made a record. They kind of put them all together, and it never got released until after I'd made my solo record where I played everything ("Emitt Rhodes"), then that was selling, so what you do is put out the other record and try to capitalize on your investment. That's what AT&T did.

Pooch: Then you released "Mirror"?

Emitt: Well let me see, it was the Emitt Rhodes record, then it was "Mirror", then it was "Farewell to Paradise" and by that time it was farewell. I was burnt out, still am.

Sue: Was it drugs?

Emitt: Oh no, it was like I was doing something I liked an awful lot & enjoyed doing, and you can't stay alone in a garage too long. You go bananas. I'm schitzoid. You talk to yourself. You gotta do something else for awhile. I also got married and had kids and all that kind of stuff. That changes you too.

Pooch: Do you ever want to do anything in a band format?

Emitt: Now I want just androids, robots, synthesizers and drum machines. A life synthesis machine! (Laughs) I don't know.

Sue: What kind of guitar did you play?

Emitt: I had the Gibson 335 that was immortalized on the back of the jacket. We put it up in the burnt down house, next to the grand piano that was smoldering. Pooch: Where was that taken?

Emitt: Oh that was in Bel-Air, somebody was careless, you know, smoking in bed, tsk tsk...

Pooch: That was a great album, I listen to it quite a bit.

Emitt: that's very nice of you to say. I don't listen to it at all.

Sue: Do you personally not like what you did back then?

Emitt: Yeah, well I appreciated it for what it was when I was doing it, but it's not the kind of thing I would want to do now. I enjoyed it then, I had a good time. I was real inspired and real excited about it and it was wonderful turning on the tape machine, running, sitting down, playing your instrument, running back and listening to it. Sticking all these things together and making order out of chaos.

Pooch: Did you do that back here?

(Present studio). Emitt: No, I did that in my parents garage and it was a lot less then what I've got in my backyard now.

Pooch: So did you just bring you solo record to the company?

Emitt: Ya, I pretty much had to. Somebody in the A&R department at Dunhill heard it and he came out and listened to the tracks without the vocals and I sang over the tracks. Then he went back and I got a deal for no money and that was that. I was launched into my second career. They could probably make some money off it, because it cost them nothing to buy it.

Pooch: Did they do a lot of push for it?

Emitt: Ya they spent the money that they didn't spend on acquiring me for promotion, which was better, in fact, in the long run, because more people got to hear of it that way, I guess. It made money, I hear. I never got to see any of it.

Mike: Do you know how much MGR sold?

Emitt: No, I think I'm still paying back the debt. Record companies, what can I say? You never make any money until you own the company.

Pooch: Why did it take so long before you did "Farewell to Paradise"?

Emitt: I got real unhappy. I went into suspension instantaneously. I signed

a deal where I was supposed to make 2 records (This is my sob story, right?) a year. It was real hard hanging out in the garage for a year making records, and I seemed to be only able to produce one a year and still live. They started suing me, and I got unhappy about that. It seems like the more successful you are, the more pressure is involved, and I didn't like that. I had way more fun when it was just me having a good time. When it becomes dollars and cents, then it's a job. It's much more fun in the garage.

Pooch: What were some of your favorite moments?

Emitt: I think, the day my children were born, I can't think of any thing else I was more excited about.

Pooch: Not even playing live?

Emitt: Oh no, that's not that exciting. It's just kind of nerve-wrecking.

Mike: Did you do "She's A Very Lovely Woman" live?

Emitt: Ya I'd do that live, I certainly didn't do it dead (yuk yuk). Aren't we having fun here? Wanna get drunk? I've been working on that all day. Ya, I used to take drugs, now I've decided my dad was right, alcohol's much better.

Mike: Do you have any comments of wisdom for musicians out there?

Emitt: Well, life is like fusion, that's about it, in a nutshell. Just remember that it puts everything in perspective. I read my physics book and saw God.

Pooch: While you were in A&R, which bands did you pass on?

Emitt: Well that was your job in A&R, is passing.

Pooch: So why did you get out of it?

Emitt: Oh I was fired. Record companies, they're a trip, just like real life. They had gotten a new head of A&R, and his job was to get rid of all the dead wood and sign as much stuff, spend as much money and have as much fun as he possibly can, before he gets fired. That's what kind of happened. I went in and told them all the wrong jokes. (Did you hear about the guy who lost his left side? He's all right now!) and... there's the door. I didn't take the right kind of drugs.

Pooch: Did you do a lot of drugs?

Emitt: No, I didn't do a lot of drugs.

Mike: You seemed to be a very nice boy.

Emitt: I was a real nice boy. I was a real American dream, I showered, brushed my teeth. Then I became a bit embittered and disillusioned and jaded by society.

Pooch: Did you tend to get jaded by just staying by yourself and playing, as opposed to going out to the studio with other musicians?

Emitt: No, I think it was everybody coming over that jaded me. Here smoke this, remember me, we went to kindergarten, we hung out in the playground!

Pooch: Did you just like being by yourself?

Emitt: I just like being with people and having a good time. I like nude bars and naked women (nudge nudge) and the Bangles. I love the name. I like it much better than Bangs, even looks better.

Mike: Are you still friends with the guys from MGR?

Emitt: Sure, Gary and I hang out every once in awhile.

Pooch: So what kind of stuff are you doing now?

Emitt: Oh, just a lot of drugs (laughs), something we were doing then. I don't know, trying to get laid (nudge, again!). Ya I've got all the latest films, "Debbie Does Dallas 1 and 2", "Taboo 2"...

Sue: Taboo 1 was pretty good.

Emitt: Taboo 1 was the best..... (We then checked out his studio (pretty nice), talked some more, and came back.....)

Emitt: If there's something you want to say that you hadn't asked me, just make it up, whatever you like. I'll say "Ya, I don't recall", because it's like that. I love buttons, don't you love buttons? Whew, thanks.....



L TO R: WARD, MIKE, GEORGE, MATT - PHOTO BY HELEN

## PHILIP BLUES

all this and baseball too!!!!!!

I had a nice chat with Philip Blues at the Commonwealth Pub in Fullerton recently. & was particularly interested to know how it felt to start back on first base after having been members of a few of LA's top underground bands. After catching them live at the Cathay de Grande, I was intrigued, curious, and happy to see some great alternative music. The band consists of Ward Dodson, Mike Ada, Matt Simon, & George Woods. So let's see what they have to say.

Helen: Could you give a short history of how this band got together?

Ward: I started hanging around Middle Class because I'm from Orange County. I just became friends with these guys and...

Helen: Even when you were with Gun Club?

Ward: When I was in Gun Club. And almost immediately we said "let's form a band". But we couldn't because I was in Gun Club & they were in Middle Class.

Helen: Did you like your personalities or what?

Ward: Yeah. We all just got along.

Mike: Ans a common interest in what we were listening to.

Matt: He needed a place to stay. He needed a place to live.

Ward: I needed a place to stay so I kissed ass. I got to be friends with them & hanging out with them & finally Gun Club & Middle Class dissolved at the same time.

(they put an ad in the Recycler and found bassist George Woods.)

Helen: Considering the bands you were in, what do you hope to accomplish that might be different from those other two bands?

Ward: Musically, I don't know. A little of both. Those guys were half of Middle Class & I was part of Gun Club-which was a really guitar oriented band. There'll be similarities.

Mike: Well, all 3 of us weren't in as much control of our bands.

Ward: I was in a band that I had absolutely nothing to do with except that I played guitar. Jeff & Mike Patton, from what I know, pretty much ran Middle Class. Helen: Some people might think this is an unusual alliance.

Matt: Not really. We all basically like the same kind of music.

Mike: See...me & Matt were getting more out of Middle Class' music actually.

Ward: Terry, Rob & I were all listening

to entirely different stuff. Rob's favorite band in LA was Middle Class. I know Terry liked them. I went to all their shows when I started hanging around them. I was their biggest fan too.

Helen: Since you've been to New York, how is it different from here?

Mike: More money. A lot more people. All the shows that they have are always filled.

Helen: Do you have any comments on what the opportunities are like for bands in LA-or-the lack of opportunities?

Mike: We haven't been doing any spectacular shows. The only reason why we've been able to get anything is because of our former bands. I'd hate to be a band just starting. We're basically just starting over-but we've got connections too.

Ward: We got our foot in the door really fast.

Helen: How does it feel to start all over again, after having been on the top?

Mike: We don't want to pull any trips-like right away headline-because a lot of bands have done that before and fall on their faces. Our music has to evolve.

Ward: We're not trying to scam anybody. It's not like Choir Invisible who headlined the Whiskey after 3 shows.

Mike: Twisted Roots did the same thing.

Ward: All those bands were hideous. We're just trying to open shows & not trying to pull any major hype.

Matt: And we don't have any management type thing going for us.

Helen: I think some people to see you (Ward) as a front man. Who writes the songs?

Ward: I'm probably the major contributor. Everyone puts in their part-their arranging.

Mike: We don't tell George what to play on bass.

Ward: There's a basic idea for the band. And we try to keep things within that framework. We don't want to be too eclectic.

Matt: You can't sit around and discuss every song and have a true democracy. That doesn't work.

Helen: There's more of a toned down aspect to your music, is that because you think thrash is boring to play-or you feel that people won't pay attention to your lyrics?

Matt: I don't think that what we're doing is toned down.

Ward: It's more aggressive. But nobody in this band owns any hardcore albums. We don't sit around saying "did you

get the new Upstarts Fuckheads album?". I'm not putting down people. People that listen to that are 17 or whatever and it's a thrill to hear that. We all went through a punk rock phase and it was really fun.

Helen: But then you performed "American Woman".

Ward: But that was just a joke.

Mike: As I recall, there was only 20 people there. We're not a joke band, but we also want to have a good time on stage. We don't want to preach to anyone and tell them how dressing everything is-because everybody else is doing that.

Ward: We all know that music didn't start in 1977 with punk rock.

Mike: I wouldn't say that there isn't any influence of that in our music.

Helen: How do you feel about the characterization that's going on among critics saying that music is just being re-done & repeated? The re-run syndrome?

Do you think it's accurate to say that there is nothing new?

George: There's a difference between being influenced and doing wholesale revival of the forms.

Ward: And the imagery and the lyrics.

George: But you can't make the music in a vacuum either. Because we all grew up on this stuff.

Ward: We all agree that music has to evolve and we're just part of it.

Helen: I sometimes think that all the hope and promise of the early scene is just a matter of mainstreaming now.

George: That happens to every scene and every system.

Ward: New dinosaurs are taking over the old dinosaurs. Like U-2 in the top 10 and Human League, GOD! Bands completely change and say "we're sick of being cool, let's make some big bucks".

Helen: Do you feel happier doing your stuff in studios or doing it live?

Ward: I don't mean to sound jaded but it's really not a lot of fun to go from playing a sold out place in France to the Cathay de Grande on a Thursday night. Helen: There used to be a fraternal thing going on between the people on stage and the people off stage. It was an intimate thing. Do you think things have fragmented?

Ward: No. I think it's starting all over again. There's some new thing building. I remember at shows, even when the bands were bad, everybody clapped because everybody knew everybody. The scene got big and 1000 people

an opera star. Nobody likes Freddie Mercury anymore. He doesn't wear his outfit anymore, that's why I don't like him anymore. He's the best though. Steve: I like Alice Cooper and Ted Nugent!!!

Al: Ok, what is your goal as a band?

Greg: We pretty much wanna entertain everyone, make everyone happy, and get a lot of aggressions out at the same time.

Rib: We don't want to be categorized.

Steve: But we do want to play big halls and arenas.

Al: Really!?

Rib: Yeah, we wanna be punk but,

we wanna be like X but we don't wanna be like "I'm a hungry wolf" (imitates Xene) oh god!!! Let's get pathetic.

Steve: We have a lot of energy in our music.

Rib: Cleaner with more energy. We want to make people dance and feel good. And not sound all the same. (Talk about their tattoos).

Rib: I love snakes. They're so affectionate. I have a red tail boa and a rosy boa, one is 3 and a half feet the other one is four feet. He (Steve) had a python that was 8 and a half feet.

Jack (their record co.): Do you guys do drugs?

All: No, drugs suck....

Rib: Drink, we just drink. Never judge a man before he cooks his eggs, Rib Finley's line..... and never judge a man before he cooks his Jimmy Dean pork sausage either. (The Strike went on outside and this interview degenerated into everyone talking about different subjects all at once: Glue balls, Ritchie Blackmore, Southern States etc, and then the Dickies took over their dressing room - the end.).....

# SVDB



PHOTO

## SVDB Interview 7/13/83 Saint Vitus Dance Band By Mouse

Vince 23 - Guitar

Pat 17 - Drums

Ted-Ray 25 - Bass

Vic 18 - Vocals

SVDB is a band from the Pasadena area. Some of the band history interested me greatly. I had the opportunity to speak with them one night at practice.

Vic, Ted and Pat Hi Hud.

Mouse: In a couple words. How would you describe your music?

Vic: It's different from average Punk rock.

Mouse: In what respect?

Pat: It's not all the same.

Ted Ray: We are not your basic thrasher band.

Mouse: How come your not a trash band anymore.

Vic: Punk yes, hardcore no! We do play fast, however we do have different sounds to different songs.

Mouse: What do you think of hardcore and thrash bands. You have played with them ( 7 seconds, the Necros, Aggression etc)

Vince: It's cool, some of them get more recognition then they should.

But...

Ted: At least they are out there playing music.

Pat: Ya, they're out there having fun. I respect that. I believe in fun, not stupid ass! You know head trips. If you get money or recognition that is even better, but not that important.

as long as I have fun.

Mouse: Now for some history. How long have you been together?

Vince: As SVDB, 1 year.

Mouse: That's right, you guys used to be Red Alert.

Mouse: Pat, what about those other bands you were in, The Atoms, America's Hardcore, and now the Tourists. Ya You are in the Tourists and SVDB.

Pat: The Atoms were like a fun thing to do. America's hardcore: they were happening for a while. Drew just started... I'm not cutting down Drew but he wanted... it to be his band not a band. We went through some personal problems, and had a mutual agreement that I would be out of the band. 3 weeks later the Tourists drummer Kerry died and they called up and asked me (they didn't have any other drummers) SVDB has been my main band for the past year.

Mouse: Why did you become a band?

Pat: We are serious musicians and we all liked the same kind of music. To stick together for a year is something to say considering lots of bands break up after a couple of months.

Ted Ray: We also get along well, we have no head trips.

Mouse: What do you think of Punk now, as opposed to the Red Alert days a few years ago?

Vince: It's changed, all the old people are gone. Most now are 4 feet tall, but I don't care, I'm into it. It's still there.

Ted: People come see us that's all

that matters, really.

Mouse: Will you ever change your style of music like some bands have done?

Ted: Why change.

Vic: Ya we are us. Why change for someone else.

Mouse: Define Hardcore?

Vince: Just because you play fast thrash music it's not necessarily hardcore. It takes a lot more to be hard core, like, when I think of hard core I think of the Dead Kennedys- look what just the name does. Every song of theirs says something a very strong point of view.

Mouse: In my opinion they are a political band.

Vince: they are very politicized.

Ted Ray: The reason why the Dead Kennedys are hardcore is because they have a strong statement, and they play good music.

Vince: Their records coincide with their stage act. They are strong. When you go to see the Kennedys you know something radicals gonna happen. To me that's hardcore.

Mouse: Ya (example, the riot on 6/24)

Vince: A bunch of people jumping on each other is not hardcore.

Ted: I still like to see that when we through.

Mouse: What about the name mix ups with other bands- Saint Vitus, Saint Vitus Dance, + you guys, SVDB.

Pat: Saint Vitus, I heard, changed their name to St. Valentine. St. Vitus Dance are some new wave band. It's funny: in the LA weekly it said SVDB, not to be confused with St. Vitus; or St. Vitus dance on one page, and on the other it said, St. Vitus, not to be confused with SVDB.

Mouse: Mind Boggling. Well who thought of the name.

Pat: I did. St. Vitus dance was in the dictionary + I just added band to it.

Mouse: Do you have any record plans.

Vic: We are on the Destroy LA compilation and the WE got Power compilations coming out soon.

Mouse: What do you think of Punk rock as a big business. For example at the Long Shoremans Hall. There were 4,000 people there. People in the scene have videos and other things about their bands.

Pat: Punk was supposed to be a little underground thing, but it got too big.

Vic: We like to play big shows, but with big show comes big problems. As far as big business goes, who can stop it.

Vince: We'll play anywhere anytime. We played Eagle Rock High and totally blew all those hippies away.

Vic: Fully! A lot of people that didn't even go to the school came to watch us.

Mouse: Pat, I promised I'd ask you this question again due to the misunderstanding your last answer caused. What do you think of those girls who love you.

Pat: I love them, I think they are the most beautiful girls in the world.

Mouse: Any closing comments.

Vince: Ya. Promoters should support more unknown bands.

Pat: There are a lot of good bands out there that need a break.

Mouse: AMEN

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2554438 ask for Pat.

Life really gets frustrating with all the ignorant assholes in the world. This really becomes apparent when you start talking about American vs. English punk bands. Lately I've been going to gigs and hearing how all English bands suck, and then go to a big show with an English band and see all these "leather porcupines" who swear by nothing but English, and put down the domestic brand groups, even sampling it. People like Black Flag knock down every English band except the UK Subs" in many interviews, is it fair to stereotype bands by the country they're from? Other people judge bands by their popularity on leather jackets, and still other noble journalists can judge a bands album by the rumors they've heard, that the band are acting like rockstars.

Colin replies with a firm "Sure" and then we arranged it for right now cause they weren't doing anything. I hardly sensed any "rockstaritis" I didn't get the talk to our manager that many bands have given us, or the "not at their hotel" or the "have to arrange it with the record company" I can tell you what dicks Gang of Four were but that's another story. So anyway we got the camera, tape recorder and a 12 pack and off we went.

We arrived shortly and found the band in their swimming suits sitting around the hotel pool, they knew who we were for some reason. (I always feel like a dick with all that "reporting" equipment), but we introduced each other and sat down, they weren't acting like rockstars yet. Hmmm....

Frank: You guys have gone from a cult band to almost the number one punk band in a short time don't you think?

Jock: We didn't know we were popular over here, we just didn't know.

Ross: It took lots of hard work!

GBH's first gig was April 10th (900) the Poison Girls, and their first album been out for barely 2 years.

Al: Were you in other bands before GBH?

Colin: No just bedroom bands.

Al: You in a band called Worms

Ross: I was in a converted Nuns

Jock: They were just bedroom bands, never played anywhere.

Al: Why did you pick a name like GBH, aren't there other GBH's in England?

Colin: We just thought of it, just short and simple, those words, Glorious Bodily Horror.

Al: And then you added "Charged"?

Colin: Yeah we used to play and that people would say that there's a band in Glasgow or another part of England called GBH so we just put the charged in front of it. People in Birmingham (their home town) knew us as GBH and we just added the Charged to distinguish ourselves. This other band was a heavy metal band and I don't think they're still going.

Al: Do you write most of the lyrics?

Colin: Yeah I do, they come up with the tunes and I write words to them.

Hud: How did you write "Alcohol"?

Colin: We just made it up on the moment. We had about an hour of studio time left and we just made it up.

Al: And the words just came to you?

Ross: From God, from Kronos!

Eric: (their sound man) I was meaning to ask you, what is incontinence?

Colin: Incontinence? Means you got a weak bladder, you have to wear rubber pants, incontinent pants.

Al: Who came up with "Blut"?

Colin: I did.

Frank: And "Big Women"?

Colin: We all did.

Al: A lot of people think that is sexist.

Ross: It's like a joke, that's all.

Hud: I thought it was more sarcastic.

Colin: It is, it is totally sarcastic, it's a piss take of heavy metal you know, how they go on about how beautiful women are, it's just a view from the other side.

Joke: It's just a joke and people take it so seriously.

Colin: In England we can't play in the Universities and Rough Trade won't stock any of our records because they think we're sexist. There's a song on our new album in the same vein, we have to go back and record the album, it's called "City Baby, Revenge or 101 Ways to Kill a Rat".

Frank: Are any of you married?

Colin: I am, I am, when I get back.

No I am going, I am, I know it!!

Al: Then you'll write love songs?

Colin: Oh we do write love songs.

Mick: Ah, Wilf will be in bed. Colleen in the hotel room the other night.

Al: Ah, Wilf?

Colin: In Indianapolis we played

songs and the police busted the place so we went back to the hotel

and started drinking, everyone went

to bed and me and Jock stayed up and drank a bottle of Jim Beam and Wilf will have to take over because I can't remember anymore.

Wilf: I'm not gonna tell em!!

Colin: Go on, basically I was talking American to Wilf, I don't remember this, this is what I was told, and Wilf was asleep and he said "Get into bed or I'll hit ya" and I said "What's the matter, man" (in American accent), so he hit me, lots of time.

Wilf: I remember that. Ha ha ha.

Al: What happened to your elbow Wilf?

Colin: Acid tops...

Wilf: I jumped over a fence that wasn't there and I skinned about. I thought the fence was there.

Ross: This person was fighting with his girlfriend in Chicago...

Jock: I didn't say banging on the door shouting "Corey" Corey let me in" he came over to us and invites us to his room, so we did and we had a spot of the old herbal weed and he says "Here's some acid tablets, I always do it, so I fell asleep and he dropped a envelope with 10 acid tablets under my door. Then the next night we ate them and were fucking out of our heads. He was in the bath all night (Ross).

Ross: It was all darkness and I was lighting my cigarette lighter making sparks and meteors and I had New York on my hand and I was traveling the space like, and I kept flicking my lighter.....

Al: Do you usually do acid?

Ross: Nah it was the first time we done it.

Al: Do you guys fight a lot?

Colin: We fight all the time, if we didn't fight we wouldn't be here right now.

Hud: You guys fight a lot?

Jock: Yeah, we have to fight.

Al: Do you guys ever answer your mail? there's a couple of people that have written....

Colin: We get flooded with mail and there's only the four of us, we're just starting to get a fan club together to handle the tons of mail....

Wilf: Sometimes we don't get the mail.

Colin: But if they're addressed to Clay Records we will get it. But it takes a long time to get to us.

Al: What do you think of America so far?

Colin: It's great.

Ross: I especially like the kids in New York, it's good fun, which is what it's supposed to be.

Al: What they stage diving....

Ross: yeah

Al: Do they do that in England?

Colin: In Birmingham there's a big Civic hall and it's got a balcony and people go up there and jump off into the crowd.

Jock: We played with Kraut in Chicago and they pulled the singer off the stage, that was great. Chicago was great.

Al: Do you get shit over here for having



Ok, so I like some English bands but as a rule I like to judge each one on their own merits, because they are different. That goes for American bands also, there's shit from both sides, as well as some great bands. This brings us to GBH. They're popular and hence have met with all the criticism. I mean people are telling me how they don't like GBH, but they admit they haven't even heard them!! This is true, this is also pretty fucked. The worst thing in this pre-judgement is cutting them down for being "rock stars" when nobody in this town has even met them. Ok, so now is our chance to find out for sure, GBH are coming to town, in fact they're supposed to be here tonight, we'll see.

Well this is a story about me (Al), Hudley, Frank and Wendy who all happen to like GBH's music and find things we can relate to in their lyrics. So naturally we were dying to set up an interview with them. It just so happens that tonight they would be in town, but ah the apprehension.

Why? Well we had all heard the rumors, and wondered how true they were, besides they might not even talk to us. Well, I ended up having to call the Tropicana (where everyone stays, um, unless they're rockstars). So the desk clerk answers and I say: "Hi, can I talk to Colin, he's in GBH, I forgot his room number?".

Remember we didn't even know if they were staying here, or were here yet. But the clerk replied: "Yeah, GBH, I'll ring them".....

In which I say to myself "Fuck" because I only wanted to know if they were there, not necessarily chat, but what "Hello?"

"Hello, Colin?"

"Yeah...."

"Hi, this is Al with a local fanzine called Flipside, can we do an interview sometime?"

Al: Do you write most of the lyrics?

Colin: Yeah I do, they come up with the tunes and I write words to them.

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Al: Ah, Wilf?

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songs and the police busted the place

so we went back to the hotel

and started drinking, everyone went

leather and bristles?

Jock: I think the way you look should reflect the way you think, if you think vicious, you look vicious ha-ha ha-ha. Mick: Are they gonna have skateboards at the gig tomorrow?

Frank: They won't bring them in. Al: There's skateparks in England? Colin: Yeah, but not for the punks, the only people who skateboard are kids 12 or 14...

Al: Yeah, that the people coming to the gig tomorrow? Your fans. Do you like playing bigger or smaller shows?

Colin: Smaller.

Ross: Depends on the audience.

Colin: As long as you're dripping in sweat. We like just enough room if there's a good atmosphere it doesn't matter where you are.

(At this point we decided a pizza was in order, so we decided to get one. Our worst fears were over, they seemed like nice guys, they were young (all 21 except for Wilf) and were pretty much like somebody you might meet here. They were interested in the American scene and got as many questions in to us as we did to them).

Frank: Do you catch much flack because the last singles have been really glossy or from the picture disc?

Colin: The picture disc was Mike Stone said he had a surprise for us and he wouldn't tell us, so when the picture disc came out, we found out, it didn't matter it was still just a single.

Ross: Not as boring to look at as a black piece of vinyl, at least there was something to look at.

Colin: It sold for more than black vinyl so kids thought we were selling out but I think what matters is if your record is good. A lot of people like to collect records and some people bought it and weren't playing it.

Al: You've been accused of having rock star attitudes?

Ross: I don't know why?

Colin: The other night in Denver we were doing sound check and we're not perfectionists but we like a good sound, and we had about 5 minutes and we hadn't sorted out the problems, so the next band comes up and says "move your equipment, our soundcheck is at 5 o'clock" and I said move our equipment, our sound check was at 3 o'clock and we just got started.

Ross: I've had loads of people stay at my flat in Birmingham, people that weren't from Birmingham, how could they fucking call you a fucking rocker?

Jock: Maybe because they call our music heavy metal like we're trying to get into the heavy metal market.

Frank: Do you think you're a rocker?

Jock: No, what it is is the music we listen to, I listen to a bit of Motorhead, and listen to a lot of punk, he listens to rhythm and blues and it all comes together.

Wilf: We just play what we want to play, we don't play music to come under any particular category.

Frank: But do you consider yourselves a punk band?

Ross: Yeah we're a punk band.

Jock: We just do what comes naturally to us.

(After getting some more drinks we continue...)

Hud: What inspired "Hellhole"?

Colin: I got into watching films like "Death Wish" and the "Enforcer", vigilante films and the first few lines just came into my head, except it didn't rhyme, most of our songs rhyme so I thought it's worth a change. That was it.

Al: What inspired "Lycanthropy"?

Colin: A night noise.... I'm into horror films and such, I've got these glossy horror books....

Frank: Have you seen the Misfits?

Colin: No, they're a good band.

Jock: Yeah, I've got a "Horror Business" shirt.

Al: Will you do more "horror" songs?

Colin: Well not like horror like Dracula or Frankenstein, but like "Hellhole"

could be a horror song...

Jock: Most of our songs, there could be like a film to it, there's a story to it. Portraying a character thru it.

Frank: Was "Sickboy" about anybody?

Colin: He [Ross] wrote a song called "Sickboy" and he gave me the lyrics and I changed them all because his was about... Nazis and such. Cause when I saw the word "Sickboy" I thought of perverts who were fucked up with electrodes on his head.

Jock: Like football (soccer) fans...

Frank: You gotta like football?

Al: Nooooo!

Frank: Although you used to play...

Colin: Me and Ross used to play in like 72 but not now.

Al: Why do you pick on Wilf so much?

Jock: 'Cause he's the baby of the band, he's only 20 and he's the quietest [We talk about favorite lines from the albums like "Wilf's got horns" as Wilf dives in the pool]....

Frank: What inspired you to form the band?

Jock: Nobody formed the band, it was just there...

Colin: Boredom, there was fuck all to do. We had a club called "Barbarellas" in Birmingham, the best punk club in England and all the bands would play there, and when that closed down we started a band.

Frank: Are you still close with your fans in Birmingham?

Ross: Yeah, they're all our mates we grew up with them.

Al: So you've all known each other.

Ross: Yeah, all the bands in Birmingham are our mates.

Frank: Do you have your own homes or do you squat?

Colin: Now we have flats, we used to squat.

Mick: I'm drunk!!! I don't normally get drunk!!

Al: Sure!! Hehehehe.

Hud: Do you have any kids?

Ross: Yeah, Jock and I have daughters. She's three, mine's called Lisa and he's called Charlotte. She's a head case.

Hud: Why?

Ross: Well I like the Crass, and when I put on their records she's jumping around to them, she likes Siouxsie and the Banshees as well. She'll point to records she likes to play and it's either them two. She knows, "Securicor" by Crass is one of her favorites.

Al: What about your records?

Ross: I don't play them, I don't know I don't like them very much. The production stinks.

Mick: I'm gonna produce the next album.

Colin: Yeah, this is our new producer! well we're all gonna produce it together.

Wilf: When we heard the first one back in the studio it sounded really good, but on the record it sounds....

Colin: Where's the bass drum? The next one will be better.

Frank: Did Mike Stone still produce "Catch 22" and "Hellhole"?

Colin: Yeah he did that. Mike is a really good guy though (from Clay Records), he's signed a really good band called English Dogs.

Ross goes into why he likes Crass because they stick by their principles and for their to do what they do at this point everyone was telling at one and the tape ran out....

Ross: You know, people watch these television programs back home, the police programs and like that, and when you come over here it's totally different. But I can't explain it to you the place, especially New York, it's great, everyone is a psychopath like especially the ones that sleep in cars along the streets.

Jock: we have skin in England and they're totally different, the skins we met in New York were like the best people I've met in my life.

Frank: It's not the same attitude.

Ross: They're good kids, English skins, just when they get into groups with their friends...

Frank: Is there any reason you did

an American tour now?

Colin: It was arranged for us. We were supposed to come over last year, but I don't know what went on. I just got a phone call asking if we wanted to do an American tour, and I said sure.

Ross: And the next thing you know they have us all these dates which we couldn't believe, and the next thing we was on the plane coming over, ahaha, we couldn't believe it.

Jock: I don't understand why America has accepted us so much? There's so many punk bands in England, why have they picked on us? (We went on about this topic for awhile, GBH were surprised that they were playing in a bigger hall in L.A. then Motorhead, who they like a whole lot).

Frank: What do you say on the album, "Wilf's got....."

Colin: Wilf's got horns. (Later Wilf told me the whole story about that, he was wrestling with his sister and fell and cracked his head open. They stitched him up ok, but blood was still leaking out of the wound, so on his

forehead he does in fact have horns that are bumps of blood trapped under his skin).

Al: Are you a political band?

Ross: No. You're never gonna change anything, you might as well go out and enjoy yourself. Just fuck everybody else.

Colin: Just tell me one band that has changed a world view of anything?

Frank: Crass have at least made a few more people aware of things.

Ross: It's not worth flogging your guts on a political point of view if your only gonna change a handful of people. Just go out and enjoy yourself.

Wilf: That's what punk is about, enjoying yourself.

Jock: There are heavy political bands about, and that's good, but there's enough of them.

Al: You have your songs that lean in that direction.

Wilf: But it's not political, it's personal statements. Personal politics are the only politics we're interested in, where some bands want everything to do with politics.

Colin: Personal anarchy, were not into anarchy but just personal.

Ross: I'm into more like regional governments rather than one large....

Frank: Wouldn't you rather have no government?

Ross: No, regional governments for your own needs.

Colin: I don't think "no government" would work, so we just kinda go our own way, drink lots of beer....

Wilf: There will always be people in power somehow or other.

Jock: What the Bad Brains talk about, Positive Mental Attitude, that's a great thing.



BIG MICK

AI: Well.....  
Jock: OK, maybe they are fucked up. I don't know..... [subject change]....  
Colin: The place where Ross lives is called Chelmsley Wood it's the biggest housing estate in Europe.....  
Ross: And all the problem families are dumped on this housing estate. I live there with my girlfriend and baby...  
AI: Are you married?  
Ross: No. I don't believe in marriage. I couldn't get married. I don't want to spend the rest of my life with her like.... I don't see how you could sign your life away for just one person. I might hate her guts another years time.  
Wilf: I live with my girlfriend but I wouldn't want to get married to her because I don't know how I'll feel in a years time.  
Ross: When I get back I don't think we'll stay together. I might want to move on somewhere else.  
AI: What happens to your daughter?  
Ross: I'll still look after my daughter. We both care for my daughter and I don't see how anything else can matter.  
Wilf: Sometimes I treat my girlfriend more as a friend than a lover.  
Ross: I mean we never fight.....  
AI: And Colin, you're getting married?  
Colin: No! I'm not gonna.  
AI: But.....  
Colin: I was sober then!!!! (The band takes bets on the marriage). I think that I'll always live with her, but we both disagree with the estate of marriage. I don't need a piece of paper to tell me.....  
AI: What about kids?  
Colin: I'd like to have kids.....  
Jock: I'm engaged.  
AI: With the mother of your daughter?  
Jock: No another girl.  
AI: More kids on the way?  
Jock: I love kids.  
Colin: [whispers into tape recorder] Actually I think I will get married. I might. I think I will get married sometime.....  
AI: What was that?  
Colin: Me and Mick are getting married. twice, and in the morning we'll be bachelors again! Double wedding. One of us will have an operation. We'll try that.  
Ross: Just think when Charlotte is 20, I'll be 38, what a great age to play with children - I don't mean play but they could go to gigs with me.  
Jock: Where's the sentimella? Frank: Would you do Top Of The Pops?  
Colin: [laughs]  
Oh, we'll guess you on that.  
Wilf: We've been quoted before.  
Frank: Why shouldn't you?  
Ross: What's the point? I mean.....  
Frank: What's the other three want to do?  
Ross: I don't think I would, no.  
Wilf: If Ross wouldn't do it we'd just put a dummy on stage.....  
Colin: I would do it, cause you get loads of money.  
Wilf: Sometimes the only chance kids have to see you is on the television.  
Jock: Some kids are too scared or too young to go to gigs.  
Wilf: I wouldn't want to do it miming. I'd prefer to do a video.  
Jock: Oh, I wouldn't do it in a studio.  
Frank: There's a lot of bands that are

starting to sound like you guys.....  
Wilf: A kid in Toronto said he writes to a lot of people in Finland and Norway, and he said a lot of bands in Scandinavia copy us.  
Frank: You and Discharge...  
Ross: That's really amazing, because we don't think of ourselves as, as a band that people would copy.....  
Wilf: Cause when we started out we never thought we'd be anything! Well we're not really.  
Ross: Why should anyone copy us?  
Wilf: We were told we were popular here, but it's one thing to be told and another to find out.  
AI: Well, a lot of people see CBH in everyone's jacket, and start a backlash of people not liking you.  
Wilf: That happened in England, with the Exploited, they were real popular, even in the Top 40 National Charts, and most punks had Exploited on their back, then the backlash started and that's why they're not so popular now. We got a call in the hotel today asking us to do a gig in Cardiff in England when we get back, and the Exploited are supporting us, and that seems really funny. When we started they were already popular, since we've been together, everything that happened is really surreal to us, we just can't believe it when we stand we just thought we'd be doing it for a laugh. Just not do "I fucking can't believe this!"  
Hud: Just go "Wow this is great!"  
Wilf: But that gets into the rockstar thing.....  
Hud: You just have a lot of fans, you guys are really friendly.....  
Wilf: We get on with fanzines better than people from proper papers, fanzines print the truth, the music papers blow everything up. (They go on for awhile about good and mostly bad English Music press journalists.....)  
AI: You've been touring in your van rather than flying.....  
Wilf: Oh it's much better, you get to see some of the country.....  
Ross: It's brilliant, but the most boring thing I've ever seen in my life was Nebraska! All it is is just flat fields all over for 400 miles.....  
Wilf: When we were in Denver it was all mountains with snow on top, then I went to sleep for a half hour and I woke up and all you could see was dry desert with rock mountains everywhere. It was great, I wish my mother was here to see it, she'd love it.  
Hud: But there's so much illegal dumping of toxic waste out there.  
Wilf: There is in England as well, not as far as the law goes but morally illegal.  
AI: What do you think of "our" missiles.....  
Wilf: Well, before we came over, I thought Americans are right bastards cause they put their nose into everybody else's wars, argue with Russia all the time, they're pig headed, and all you hear about in the papers in England is the bad things, but when you come over here you meet the real people. And the real people are brilliant.....  
Ross: And the real people of Russia, they're just the same as us.  
Wilf: All the people are the same, it's just the people that run the world that are bastards, you don't really realize that until you go to the country and meet the people.  
Hud: Like Zounds says "We love you America, but we don't like your bombs".  
Wilf: That's right, America is controlled by a minority, cause the majority of Americans are great people.  
Well we lost Colin who was "planted out of his head" and Mick (that's around him, who I forgot to introduce) went to town.  
Wilf: Me and Colin live close to each other and he comes to my flat with his girlfriend and we like to drink a lot and smoke loads of pot, and his and my girlfriend don't drink a lot, so his girlfriend says "Come on we have to go now" and they go to the toilet and when he comes out it's "Oh, I've been sick!" He's always sick in the toilet.  
(Well after a few more drinks, the band all took a swim and goofed around,

we forgot all about the interview and were all a bit "pissed". After eventually winding up around the TV, I got sick, and properly did it in the bathroom, that made me feel a lot better, so we drove home feeling like we accomplished a decent interview, and made a few new friends. Frank, I mean, Sickboy, got on with the band great & being he's such a good roadie and stage person, he's going to go on the west coast part of the tour with the band, which he will tell you about now).

**On Tour With CBH 19AT3 by Sickboy**  
I first met CBH the night before the Santa Monica Civic Show, and first off I'd like to clear up one point, these guys do not have any sort of rock star attitude at all. Anyone who says they do "have" not bothered or had the opportunity to meet these guys. They are willing to talk to anyone who wants to talk, and when you did talk with them they didn't make you feel like you were being talked down to. They're just a bunch of guys out to have a good time who happen to have one of the best punk bands going past and present included, but enough praise, onto the tour of the west coast.

**Santa Monica Civic Show, 19AT3: You know from the start that this show was going to probably be the biggest and with big crowds. It usually has some sort of trouble with people with different attitudes, and some are bound to clash. There was a lot of energy being transferred at this show, both the crowd and band were buzzing, but not all of the energy was positive. At one point one asshole, who probably figured out the full price of tickets, decided he wanted to sit. Colin, but ended up getting his chair right back. The only nice for this kind of audience action that I can see is yesterday, I hope it was worthy, it end you feel real bad. Anyway the band played really good and during "Karma Edge" Ross decided he wanted to have some fun and dove into the crowd ending up on someone's shoulders, while I had my two minutes of glory finishing the song on his back. All in all a really good show with the exception of a few lunatic fringes who think punk means fight, when are you going to wake up and realize that there are few of us left, and we should all stick together. Patch of Love and the Testube Babies got out and sang "Alcohol" as Bob Roberts danced across the stage in approval and then ended the show with Bill and Bob. The Effigies were really great on this night.**

**Eight hours on the road to San Francisco, I get to hear a new song by a band called English Boys, could be the next big thing. I have stayed at a girl named Jennifer's house with her friend of ours, Russell and Lynn. I think that was her name. Club Minimal, Aug. 13, San Fran. A little club in a warehouse in town that doesn't look like it has many bands. This was my first show at Kraut and they were everything we had told they would be, namely another great band and a great bunch of guys. Fairly good show with some good cover driving. Something was definitely missing from this show though, but it was alright.**

**On Broadway, Aug. 11 and 12, San Francisco.** My first time in San Francisco and immediately you feel a different atmosphere than a lot of the cities further south. Maybe it's the weather. It's a much more pleasant summer up north, you can even wear a jacket at night and cold. The first nights show set off to a late start and this usually isn't a problem for the bands at the end of the night. By the time CBH took the stage it was getting near closing time. The bar wanted to play longer but the stage manager wanted to shut down, one more song and now things were getting out of hand, a little pushing and shoving but no big deal. A good show that ended on a bad note. Second

night, less people, but a better atmosphere, all bands were going on and off on time. I have now seen SS Decontrol three times, although never all the way through, but what I did see I liked. GBH play much more enthusiastically than the first night. Somewhere during the middle of the set a little 11 year old kid jumps on stage and is singing louder than Colin and he actually knows the words. Springs from SS Decontrol backs up Colin on "I Feel Alright". I think everyone patched up their differences from the first night and a good time was had by all. Two last things on San Francisco. One is a great amount of punks in SF have skateboards, thank god for Thrasher Magazine and Glen Friedman. Also I hope Tim Yohannon will meet aband before he judges them on what rumors happen to be floating around.

Next day 300 miles to Santa Barbara, and I am sicker than shit from having too much fun last night. Then all the fun begins, we get a flat tire, I get sicker and Ross captures it all on film. Then the spare tire blows out completely and comes off the rim. It's about 50 miles to the nearest major city for repairs. It's about 100 degrees out, no food since yesterday afternoon and no water. John (the tour manager) got a ride into a little fuck town to phone for a tow truck. Ross, Jock, Jennifer and I decide to walk about two miles into this town to get everyone something to drink. When we get there we find the only store in town is closed on Saturday. So we went to the fire department and drank some hose water and cleaned ourselves in water. I am totally dry by the time we get back. By the time the tow truck arrives some 4 hours later, I am laying face down in the street sleeping, trying to ignore the pain in my stomach. We stop 15 miles down the road for food and drink and we start to feel human again. Two hours later we arrive in Santa Barbara, but before we get to the show John gets a ticket. What a great day! The band played a great set and the crowd in ruin, but everyone is really burnt out. Colin is on the verge of passing out and so is Ross, but they still held it together. During the encore the power went out and we ended a very fucking day for everyone. Everyone at the show thought we had been at the beach lying in the sun all day. If they only knew the truth. Yet the show, go home while they do back up to play Berkeley. No one says much about that, but let me ask one. On Thursday we made it to Vegas (Aug. 18) and my first impression is, are there any punks here? Right up to the show I am wondering if anyone is going to show up. But once the show started my fears are calmed, the crowd was very enthusiastic and the band played up to it. They finished with a takeoff on an old Slaughter and the Dogs song, which they called Las Vegas Babies, the crowd loved it, and since there didn't seem to be any curfew they were able to persuade GBH out for one more, a wild version of "Wild Thing". For a town where you don't expect a wild enthusiastic crowd, this sure turned out to be one of the best shows yet. Next day, seven hours south to San Diego, to a show I have been anticipating, to see the Battalion of Saints with GBH. Good sound board, good lighting and a good crowd. Missed the first two bands (Personal Conflict and the FU's) were both good and well received. All, but saw the last half of the Batt's set finishing with "We are The Road Crew" dedicated to their fanful rooster Rich. Can't wait for the album. Tonight GBH were on again and the crowd really enjoyed it, especially "Big Women" and "Slut". Everyone goes to bed early anticipating another big show at Perkins Palace Aug. 19.

Perkins Palace, Pasadena. I missed the FU's again. Bad Brains were down

to two original members and called themselves "Second Coming". Kraut and Scream both played good sets but the crowd gave them no room to perform because of the circle slam in the middle of the stage. Doesn't anyone want to SEE bands anymore? Kraut especially deserved better than this, as it was their only L.A. show - unless you happened to see them at the Orpheum. GBH came on to another big crazy crowd, right off some crazy does a double flip from the pa stack some 20 feet in the air, then the security decide to rough the kids up, this almost proved tragic as a near riot ensued, with Jock kicking one of the meatheads in the chest real hard. They clear off the security and let local kids and band roadies handle it. This would much better even though a few of the kids still try to put on the tough act. Anyway more good stage diving with some other lunatic swan diving from the pa tower and walking away. Colin tries to persuade people to jump from the balcony, but there are no takers. If the seats hadn't been there, I wouldn't have put it past them. By the end of the show another massive stage invasion and so ends another mega-marathon show. Tomorrow is going to be the last show out west, a party gig at Shamus Obrians.

I didn't see the openers tonight, Modern Industry, but Pariah seemed really energetic and inspired. GBH came on and we decide to handle the security ourselves, so the kids don't feel intimidated, but some get carried away and try to take advantage of the situation. A few little incidents ensue, some people will never learn who is really on their side. Anyway GBH preview some new songs off the forthcoming album and finish with "Wild Thing" in a pool of sweat. Why is it that I always have an uneasy feeling in this particular club. Maybe it's because my friend's windshield is stolen while parking lot security watch or bouncers randomly beat people up with no apparent motive or threaten band members if they don't give them any beer or hassel girls if they happen to be walking alone. Maybe it's because I think it's kind of scary to go to a club where the local gang members run it, while the owner just has to go along with whatever they do or say.

Well after 2 1/2 weeks on the road with the band, I don't feel like I'm hanging around with possibly the biggest punk band around presently. They make anyone feel like you are around your friends, definitely cocky attitudes here and I think that if the people that wrote them off in the first place would have bothered to meet them, they would think twice. We exchanged good-byes until next time, probably February. The new album should be out within a month and I hope I still have some sort of job to go back to. A big thanks to the following: Colin, Jock, Ross, Will, Big Mick, Wendy, Arthur, and especially John for letting me go and keeping us together.....

In defense of GBH by Slickboy  
Once again the grand fascist of San Francisco speaks. In the most recent issue of Max RGR [#8] the crap really rolls in thick and heavy. Since when do we believe the ramblings of a middle age cunt who has about as much to do with punk as Reagan. You must all know by now that I am speaking of Tim Yohannon. You're real brave throwing accusations when the band is some 5000 miles away. Luckily I was on the tour and know what really happened. Of the three you ran into, one will be, don't you even know what the band looks like? But I'm sure that's secondary to printing lies and sensationalizing in you pathetic little rap. If you hated them so much, why did you put that picture of the guys and print good pictures of them? Might sell a few more copies huh? But now

on to your accusations. So \$1000 is a lot for a show, well they did come all the way from England, and contrary to whatever your pea brain mind was thinking, it does cost money to come over, plane fare, hotels, food and transportation are just some of the expenses that have to be paid for. I'd like to know how much your goddamn Dead Kennedys got paid for their last L.A. appearance or any big name West Coast band for that matter. I know on more than one occasion bands were getting up to \$2000 to play in their home town. But I'm sure that's ok with you, isn't it? GBH even played a show at Shamus Obrians for less than some support bands make. And also, since when does a headlining band pay for support bands? I am sure a lot of support bands would have played for free with them, just for the experience and exposure. You say they have an agency, well you tell me one English band who hasn't had one, yes even Discharge had one. As for your accusations on stipulations in the contract to be fulfilled or the show would be cancelled, this is total crap. There was never any German wine at any show. Never any deli tray. All meals were paid for out of the bands daily budget, which was \$15 a day for everything they needed. The 4000 watt pa and 20 channel accusation follows the same pattern of lies. On more than one occasion, Sacramento, Las Vegas and Denver for example, shows were played on a lot less than you accuse them of demanding. Also the microphones were never checked to be a certain type. And finally wanting towels is certainly a big demand isn't it? Also the only reason they would have liked to have a good pa is to give the kids what they paid for, a good show. But it would be real punk if they sounded like crap, right heir fuel! GBH never once pulled out of any show and that is a fact. They never had an unlimited guestlist, each member had 2 guests and roadies had one. Also on no occasion did the band attempt to limit the number of guests for any other reason, clubs usually do a pretty good job of this themselves. Also, except for right before they went on and during the show, most bands were backstage drinking and socializing. It was only cleared during the show because some things had been stolen from the band. You say some bands had a hard time getting backstage but young women did not. Where do you draw the line on foisting dead shit down our throat. There were probably 2 to 3 times as many guys as girls backstage. But of course you were there to count weren't you Tim, besides if you had been there, which you weren't. These guys gave more respect to women around them than most any other bands I have met (I will agree with that - Hudley). Also if you can't get the humor behind songs like "Slut" and "Big Women" then the jokes on you anyway. As to the unfair accusations from "home", they didn't come from home, but from fathead cynical journalists like yourself. So you think GBH was pure rock and roll, well if this is the fact, then it would be right up your alley. I mean just look at the title of your fanzine!! What are you trying to refer to when you criticize their mentality and posturing, you of course couldn't be referring to one of the several occasions when the band tried to stop fights in the crowd, or stopped to help a kid who was hurt in the crowd, or when the band defended kids from over zealous bouncers in Santa Monica and Perkins palace. Most shows were from 1 to 1 1/2 hours, much more than most bands put in. They really just want kids to have fun and if they enjoy the music then that's great. They may have done their part of the journalism of the type Grande Yohannon tries to pull up is just that, bullshit; and he should be ignored for being the idiot he is. Max RGR would be a better fanzine without you.....

# Feminine Influences

Karen



Interview with Nurse (Karen) from the Band Conflict, band of Tucson Arizona.

Do we get shit from such a maledominated scene??

Shit Yes! And the guys catch it for being in a band with us. We even lost a member partly over this issue. People get confused in trying to label us-we have women, so we can't be hardcore. Must be pop or HM, maybe. Some people won't even listen to us because of this, half of the people who hate us say we're too wimpy and half say I'm too aggressive! We do get a lot of positive response, particularly from out-of-town bands, though, I wish more women liked us. Funny thing, much of the time in Arizona, the women will stand around and look jaded while we play, then, after the show, they come up to me one at a time and say positive things.

I get upset sometimes about the women debasing (= homophobic) attitudes that keep appearing in the scene. I originally became interested in punk music because these attitudes weren't so prevalent. I hate to see things going back to the status quo.

I can talk so much and then I lose my sense of humor. Sure, everyone has free speech to say what she or he wants but I also have the freedom to buy records and zines and play with who I want to.

Some people are just ignorant but others are plain vicious. That's where I draw the line.

Mariko (our bass player) and I make an interesting contrast on stage. She's Japanese, just came here three years ago and is pretty quite, even on stage and is sort of a subtle person. She has that sort of inscrutable oriental air about her.

I'm only 1/2 Japanese and though I wear dresses a lot, I don't try to be any of those 'girl singer' cliches of cute, sexy or submissive. I don't have a high voice or anything. I get really intense feelings and dance around in a bizarre way, yelling out these outspoken lyrics. I'm not particularly known for keeping my opinion to myself, whether I'm singing or writing, sometimes to the great dismay of the other members of the band.

These lyrics were inspired by Ferster, a group of women who have come together to fight back against violence to women in the scene. For more info, write Liz Plaza c/o Slam Mg.

## FERSTER\*

Take a look around me  
Good reason to be depressed  
Hear women encourage rapists  
enjoy ourselves at best  
can't go out at night  
fear for myself but then  
if bleeding women are funny  
how about bleeding men

Don't take life so seriously  
give the boys the benefit of the doubt  
laugh at pictures that could be me  
with a knife stuck where it counts  
get used to seeing those scenes  
see my life become expendable  
it's all a joke  
till it's you on the table

and I don't get it  
and we don't get it  
and they don't get it  
and you wouldn't get it

I'm no victim  
not going to Lay down and die  
You aren't going to fuck with me  
I will fester and fight  
Never wanted violence  
Never wanted to hurt you  
but in protecting myself  
hurt you I will  
any way I can  
any way I can  
cos I don't get it  
I don't get it  
-Conflict



*This will be a  
Continuous Article  
in Issues to come*

I came up with an idea for this article about 2 months ago (it being the ending of July now) and I started interviewing a few women who were involved with influencing the scene. Then when I finished my article and was ready to paste-it-up, Wammo-Max R n R comes out with their article about women. These type of things happen to me a lot to me, call it ESP or whatever, I except them. It's great the Max R n R article came out because this really states how important it is to reflect on women's involved in the Punk scene. Women are more than sex objects and they are more than the backbone of the scene. They are equal with men! Just because women may be different physically does not mean that women can't be equal, emotionally, intellectually and spiritually!

I've grown tired of having to be somewhat ignored by men when Al and I go do the many interviews that we do. My hand is just as nice to shake as Al's. Women don't like being ignored, that makes them angry. (do you like being ignored)

Men and women, girls and boys, can work together and accept each other for their differences and grow together, fight together, till goal is reached and then, sit down, together, and laugh, of course, together.  - Hudley

Kim from We Got Power

Hud: How long have you been involved in the scene.

Kim: I ran away 2 years ago and that's when I started going out a lot.

Hud: How did you get involved with We Got Power.

Kim: Well I knew Dave (sin 34, We Got Power) from the 10th grade, and I knew Jordan (we got power) from when I was in a band. He worked



on this Cable T.V. channel which taped for Beverly High, and they put our band on the show. The second issue of We Got Power they really needed help so I reviewed a Black Flag show in San Fransico. I sort of wormed in, I forced myself upon them, they needed the help. They are kind of lazy some times so I get things going.

Hud: How do you feel being involved in such a male dominated scene.

Kim: It's fun, it gives me a claim to fame. I'm doing something, and I have an excuse to be there. And it's a good way to get on the guest list. It makes me happy. I like meeting guys in bands.

Hud: What are some your fav bands.

Kim: I like Black Flag, I use to hate them for the longest time but it was for personal reasons, I was mad at them and I wouldn't admit I like them, but finally I desided they were my fav orite band and they always will be. They're god. I like Redd Kross too, and DOA.. Hud: So you go to a lot of shows.

Kim: I'm addicted, I just don't feel right if I don't go to 3 or 4 shows a week. Even if I go to shows and feel really bored, I'll keep on going. And I don't leave early. I'm getting really burnt and I've got to the stage where I know the bands I like. Maybe I don't listen to all the bands that play one night. Like I'm setting here instead of seeing The Sluts play. I like that band but unless you're really in to a band, it's hard to really get in to them. Like I can keep on seeing Sin 34 because they're my friends. I can see how they work and I can relate to it.

Hud: You're full name please, Jennifer Swartz, Jordan's (from We Got Power Fanzine) sister.

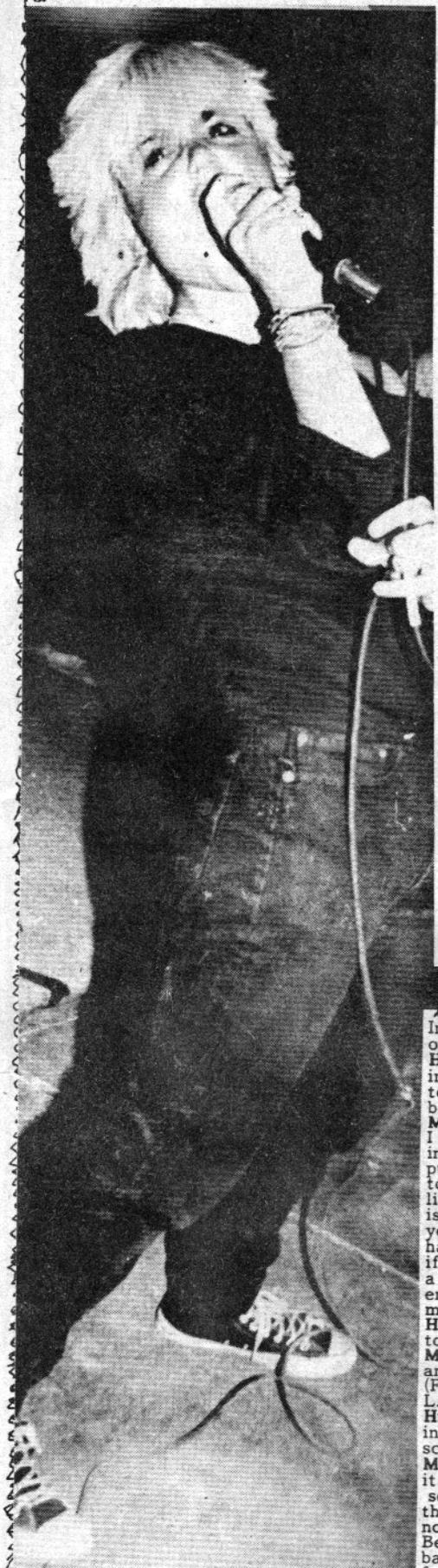
Hud: What's it like? Jeni's real hard because Jordan is such a flake, people call up all the time asking when the record will come out, and I don't know what to tell the

Hud: So you have to drive Jordan around and Sin 34 around. Jeni: Ya, I drive the band around and the Mag around to be distributed. In my Dodge Dart, that's how I get around.

Hud: Do you contribute and help out with the Mag?

Jeni: I give them Moral support. Jordan is cool, we both got into the scene together, we've always hung around each other and have done the same things.

Hud: Are you older than Jordan? Jeni: No he is two years older than me, I'm 17. My favorite bands are Redd Kross, Sin 34 (of course) ( and Dave/34 says she has been to every Sin 34 gig) Black Flag and White Flag are cool. Pat Fear is a great guitarist. He threw me a TShirt at their last show.



Someone asks Mike, guitarist for Sin 34, What's it like having a girl singer in your band? I think it eases band tension, for some reason, I think if there was another Mike, another Dave or another Phil, everyone would go insanely mad. I think Julie eases the pressure, I think guys like to look at her.... Al: Don't girl singers have that kind of problem...?

Julie: What kind of bra they wear? Well when I wear black I have a black bra...

Al: No, No, No, cause when the bags use to play...

Julie: I wear under wire...

Al: Well, if she jumped up and down things would, well, things would kind of floped out...fell out of place.

Julie: I think she had more upstairs then me... Hey man, I'm just a youngster... I'm in Sin 34 and I'm D 34 and I wear under Rues.. you know Spider Man..

Al: Do you really skate?

Julie: Ya

Al: Like that picture in Thrasher, was that real, or did you pose for Dave?

Dave: She can skate!

Julie: That was the lamest picture, I have a trophy at my house if you want to see it...

Al: No, but you can send us a picture,

Julie: Pool riding or bank riding?

Al: Do you have any verticle

Julie: Ya I have a couple..but they are so old of me.

Hud: What was the thing with Suicidal Tendencies?

Julie: I don't hate Mike Muir, just a couple of 'em, bother me, talk bad about me, They know who they are.

Personally they're good musicians I like their album, I'm not sorry what I said in that interview but it was not directed to Mike Muir I hate when people make judgements about me, cause I'm still the same as I was when I wasn't in a band and was hanging out I just got in a band cause it was something to do and before people talk shit about me they should get to know me, I'm still the same, so I don't have a skin head i'm not into that anymore, punk rock, be yourself, I'm myself, right Here. I think girls that get involved in the Punk rock scene, that's great more should do it.

### Julie of Sin 34

\*\*\*\*\* Interview with Mouse, (Brawny Mouse or Alician Brown).

Hud: How long have you been involved in the scene and what drives you to take pictures and hang out with bands, etc...

Mouse: What happened is when ever I get involved in something, I get involved, when I got involved in the punk scene it gave me an opportunity to take pictures, because it's not like heavy Metal where everything is syndicated, and it's so hard if you're not SOMEBODY and don't have a lot of money. And I found out if I took pictures and went up to a band and gave them a picture they enjoyed that, so I did that more and more till people got to know my name.

Hud: You have sent your pictures to what different fanzines?

Mouse: We Got Power, you, No Mag and a Fanzine called Suburban Relapse, (Florida). Rag and Chains, Destroy LA, Phenix, and Max. R n R.

Hud: What do you think about being involved in such a Male dominated scene.

Mouse: Well, it's fine up to an extent, it being so Male dominated the men seem to scorn upon me because their jealous of what I do or their not doing as well and wish they were. Being a girl it's easier for me to get back stage, but then again it's harder for people to take me seriously.

Hud: I can understand that!!!! Do a lot of people put you down for coming from a rich family?

Mouse: I don't come from a rich family, my family is well to do, someone wrote in Flipside a long time ago that I wore 60 \$ outfits... you know whether your rich or not shouldnt make a difference. If your rich it doesn't change the kind of person you are. You can use your money to benefit other people or you could benefit yourself at other peoples expence, and that's wrong.

Hud: What are some of your influences, music wise.

Mouse: Dare I say Misfits and the Battalion of Saints together. I like the Exploited and S.V.D.B. and I like Aggression. I like them a lot their nice boys.

Hud: How do you think girls will influence the scene in the future? I mean...when the scene first started out (in LA) it was mostly female dominate and now it's the opposite, do you think women should strive to change the scene or do you think they should stay subseervient as they are? Mouse: Well looking at the scene, I don't think there's much that women can do. There could be more promoters, I mean Golden Voice could've been run by a woman. What are girls going to do, go out and slam dance?

Hud: When the scene started all the punks danced together but now it seems that girls are surprised. I'd love to go out there and dance (or what ever you may call it) like I always have but ....

Mouse: I don't want to get hit, I mean I don't think I could take what those men get or 9 year old kids take.

Hud: Well it's not as bad as it was, now if your knocked down or something guys will say they sorry.

Mouse: Ya, it used to be you'd get knocked down, nothing, but now, you know, "Sorry dude".

Mouse: (to get back to the subject) Girls could be more involved, they could get in more bands, try and but on more shows, there are a lot of photographs, a lot of people who write for mags are women, I mean, There's you, there's me there's Kim from We Got Power, There's Marla the Photographer, , There's really a lot.



Interview with Cynthia Connolly who helps out with Discord Records in Washington D.C.

Cynthia first off lived first in L.A. and then moved to D.C. She visited Washington D.C. in April 1981 and that's where she met her Boyfriend Ian Mackay of Discord Records and singer of Minor Threat.

**Hud:** What was the difference between the LA and DC scene when you first visited and then moved to DC.

**Cynthia:** The most obvious difference between the LA and DC scene was the size. The LA scene was at least 10 times larger than DC. Another difference was attitude. In LA it always seemed that everyone was living in the streets buming off of everyone else. There seemed to be a lot more ignorant people who were hanging out because their friends told it was cool. These were the people who constantly fucked up the reputation. Anyways, the bigger the scene the more ignorant people. D.C. was still small, you knew everyone. It was just one big group of friends. Because it was so much smaller, there was a strong unity. This along with the different attitude set DC apart from LA. Washington DC is mainly full of adults involved in politics. There aren't very many kids, and that's probably why the scene was so small. The attitude, I guess could be called "Straight Edge" but no one labeled themselves that because it was just a song. It was just sensible clear-headed thinking. They seemed to have a more balanced sense of values. There wasn't any clubs except 9:30. When there was a show though, people were so fired up. The shows were so intense. Oh yeah, another comment is that practically everyone involved in the scene had a band; everyone had a "true" interest in what was going on. It seems the DC scene started out a lot like the LA scene, it was

intense and fun-Hudley.

I can't compare LA to DC now, I haven't been to LA recently. The scene here has grown quite a bit. One big reason is because of the written exposure by local magazines and newspapers some of which have failed to recognize us for the past four years, up until recently. There are some promoters now, like Malcolm Rivera and Steve Blush who have found halls to rent and has put on shows. The prices for a show has remained around \$4-\$5. The larger the scene the more "impure" it gets. The unity breaks apart with newer ideas and values.

**Hud:** Well, what's it like working with Dischord?

**Cynthia:** It's working like anything else, except it's something built by friends. Discord records is now Ian and Jeff and Eddie and I. We have re-pressed the Minor Threat 12". We've re-mixed, re-mastered and fixed the back side of the sleeve. It's not black this time, The black was a mistake.

**Hud:** How about the women involved in your scene, are there many?

**Cynthia:** Yes, there are a lot of girls involved in the scene. My friend Amy Pickering helps on Discord once in awhile and helped a lot when Minor Threat were on tour. Tony Young (of Red C, and is now in Dove) set up shows outside of Washington for "Double-O". Tony also did some work with her friend Molly for a compilation record that the Bad Brains were suppose to put out, but haven't yet. There are some bands with girls like Hate from Ignorance. This was the first band with a girl singer, Monica: she had a lot of guts to go up there on stage and sing, because many are skeptical of girl singers. There are a couple Fanzines done by girls, such as "Truly Needy" done by Barbara-Anne Rich and Sharon Cheslo.. Susan (wanna-be-dub) has been a DJ and is a great motivator of getting punk

bands to play at the 9:30 club (she works there). The 9:30 club is run by a woman, Dodie. She is really nice and very receptive of what we have to say. Laura Linch who is in a band called Nuclear Crayons has put out a record of the more underground DC bands on her own label called Outside Records. There are a lot of girls who take photos. Leslie Clark and Tiffany take great photos.

**Hud:** Do you think the scene has become too male dominated?

**Cynthia:** The scene hasn't really become male dominated. It seems male dominated. It appears that there are more males in the scene but I'd say that there are almost just as many girls involved as there are boys.



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**The Three O'Clock**

**Rain Parade**

**The Spoiler Project**

**The Minutemen**

**Savage Republic**

**Allisa & The Nomads**

**Michael James**

**Wednesday Week**

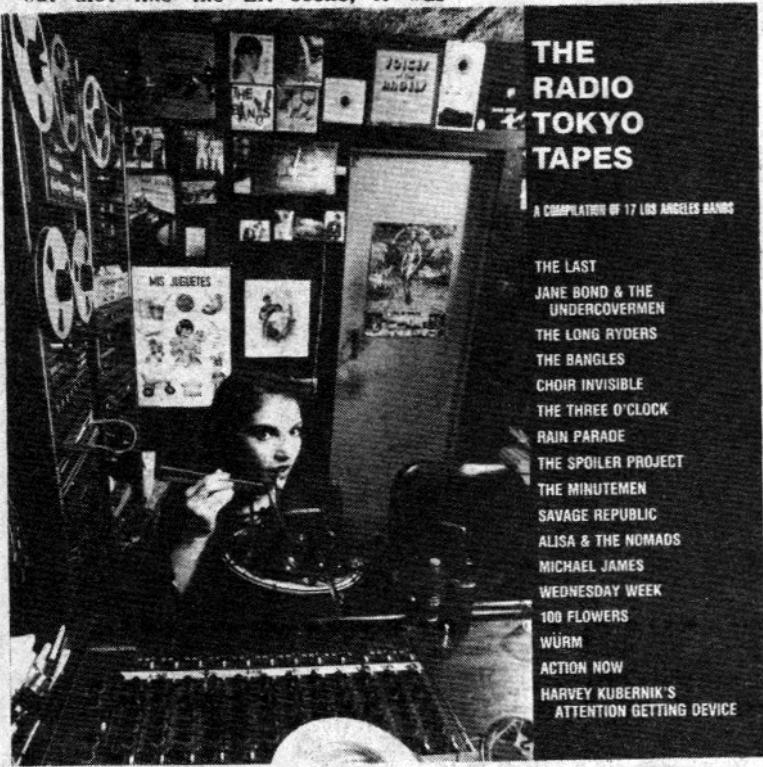
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**Würm**

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**Harvey Kubernik's**

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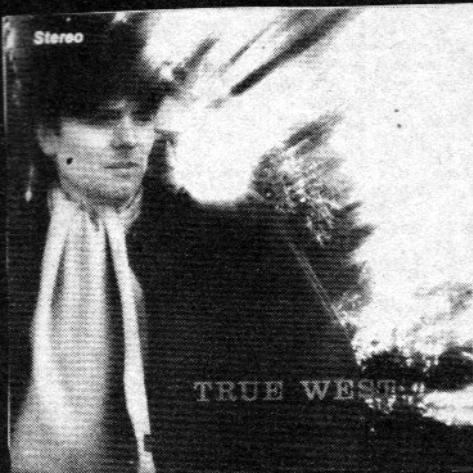
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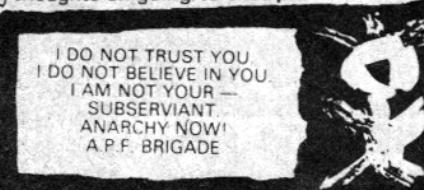
# LIVE • LOUD • MUZIC



Circle Jerks, Youth Brigade, Streach Marks, Tourists, at the Vex July 9th by Ellis.

One band did play before the Tourists but they were not listed to play so I did not get inside in time to see them. But I definatly did see the Tourists, in case you've never seen these guys and you are into Social Distortion type Punk /Pop you should see these guys- I think after seeing them this night that in attitude and there music they have surpassed the now inferior SD who I think have forgot what they are supposed to be playing. The Tourists are real fun and talented band. If you like the poppy stuff, they are something to keep an eye out for. Streach Marks have come down from the eastern side of Canada for this show and others in their tour and I think they also recorded some cuts w/BYO boys for the next BYO COMP, due to come out late in the Fall. They were very energetic and played a set full of fast hardcore type songs at times they were reminiscent of MDC ( in a positive way). As far as their stage presence that seemed like an all out aggressive attack of anything around them. Youth Brigade Cal. Of boys were playing most of their hits off their new album and were really tight although the guitar sound Shawn lacks severly his singing makes up for it-but he really should turn up or learn how to play it more energetically or something. Mark killed his drums tonight and Adams bass was also very strong & he was even moving around some. Too bad the crowd does not yell out on all of the great coursus they have except for when Shawn asks. Although on "Sink w/Cali." he didn't have to say a word the crowd couldn't be stoped. A few slow parts took out some of the excitement but they are definatly

still a good band to see. Circle Jerks just back from 3 months of touring were really good but I must admit the most exciting part of that band is Chuck Biscuits on drums. How many of you would join the C.B. fan club if their was one. The guy is fucking great and since he's joined the band they have got an intence power that the band has not had for a few years. On the whole there, set was real good until some big Vex bouncer put some little kid in a choke hold when he jumped on stage and threw the kid to the ground with his weight on top of him in an attempt to stop the energetic thrasher. the Jerks were fucking mad and jumped in to help the kid and when the bouncer saw Earl was bigger than he was a bunch of the other bouncers jumped on Earl ( he wanted to kill them for fucking with the fun, YeahEarl!! Thaxn for helping us out!) After that comotion the band finally got back together and played as long as they were allowed to ( which is 2 am at VEx) so they ended up playing about 30 to 40 min. but you know those guys, they played over 20 to 30 songs. This was a pretty good night out I just don't understand the stupidity and selfishness of some of those fucking bouncers. Will they ever learn? one of them even carries a gun! That somtimes gives me second thoughts on going to that place!!!



Stalag 13/Jackshit/Secret Hate/7 Seconds June 20 Sun Valley Sportsmans Lodge by Al

Ok, first a word for this hall, if you haven't been here before then you should go. This a club "run by the kids for the kids". Danny from Americas Hardcore and Phil from Sin 34 are putting on the gigs here, and they do a great job - low door price, good bills, not a lot of bouncer types and it's not a bad hall either. So here we are, a fairly good size crowd and Stalag 13 are blazing thru their set. These guys are awsome - singer Ron is all over the stage, jumping, running and generally raging, the rest of the band keep up with him, except they have instruments: great songs with a straight edge slant and all the ferocity of Minor Threat. Great band, and tonight was a good set for them. Up next were Jackshit, doing another great set like the other day at the Vex, people seemed to like them and I saw a lot of "shit" shirts. Secret Hate kind of mysteriously appeared on stage and the feeling was a bizzare mix of "these guys are weird" and "fucking good band". The singer (Mike) had makeup on and some weird thing hanging from his mouth, but he's intense, almost like Jaz from Killing Joke, but with movements. This was a good set for them too, playing lots of songs to make vegetables dance. Last and stealing the show were 7 Seconds. The crowd were really up for singing along, and half the time Kevin didn't even have the mic.

They roared thru all their favorites, lots of harmonizing backup vocals from Steve, they brought out their new added guitarist about half way thru, he isn't quite worked in yet, but the does give Kevin a chance to have a better interaction with the



REALLY  
RED

Afflicted / Stalag 13 / Really Red /  
Articles of Faith Boss hoggs July  
3 by AL

This was one bill I was really looking forward to, so lets get on with the review. Afflicted were first, I think they're from up north somewhere, good sounding punk that sounds like Johnny Thunder type stuff sometimes. I thought they were fairly decent. I'd see em again (I think I missed them at the Vex one day, too bad!). Stalag 13 blasted out another set, I think it was the last one with this bass player. Lots of jumping and action like usual, the sure stirred up the famous Shamus dust. By now I had an intense headache going, ya see we'd been hanging out here all day and I guess the heat and sound checks took their toll. Well, Really Red took the stage. I wanted

to interview them but wasn't up to it (sorry guys) cause they sure are an interesting band. By now I thought there would be people here, but no.. I remember reading Really Red saying how if you can't draw people it's your own fault or something like that. Well I don't believe that, but where were the fucking people???? RR played a longish set, they brought their own dancers so lots of action stirred up. these big tall guys playing with little 4 foot Josh, the band was ok, not that impressive. the records are better

Redd Kross, White Flag, Armistice, Flower Lepards 7/13/83 at Shamus O' Brians in S. El Monte- By Jeff Patterson Not many people showed up to see these cool bands for only \$ 3. First up were the Flower Lepards. This is a really wild band. They played real well as they usually do and even while they were playing, showed a really raunchy porno flick in the background. Every gig these guys play they do something different. They are really entertaining you should check em out. Next are Armistice they just sound like typical thrash the audience enjoyed them. Next up was the band i came to see. White Flag. They played all they're good songs off the new album, "Sis for space" which is really good. They sounded great although a lot of dancers didn't like them and started

Osbourne and they did a black Sabbath song but they put on a good show. Although i missed Redd Kross i imagine they were really good.

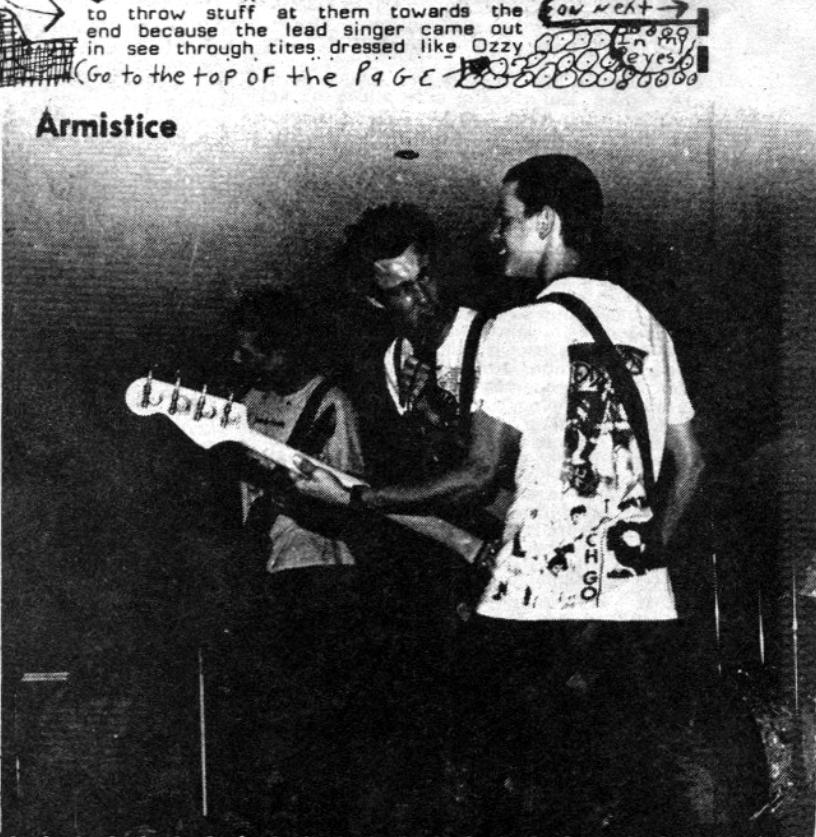
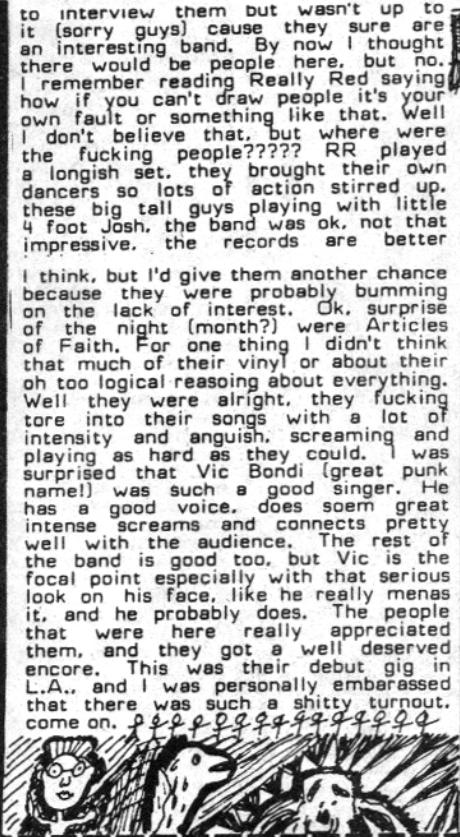
[Jeff - How could you miss Redd Kross!!!  
They were brilliant tonight, god's gift  
to rock and roll! Dez adds a hell of  
a lot to this band. They have that  
air about them that made early Kiss  
and the Runaways so great, their songs  
never get carried away in heavey metal  
boredom like other punk cross overs.  
Tonight they were excellent, every  
song was a classic, the We Got Power  
folks were chicken slamming and  
the White Flags were going nuts especially  
Bill who acted like he just saw god.  
I was truely amazed by Redd Kross  
tonight, you missed 'em!!!]

Black Flag/ Aggression/ Secret Hate  
III Repute, April/28/ Cathay De Grande  
By Ian Garfield

By Ian Garfield  
Well the show didn't start till about 1:00 cus Black Flag had to go home and get some mikes cuz there was none around. Finally after B.F.s hour long sound check, ill Repute played. I thought they were pretty good but I've heard them alot better. John the singer, needs more enthusiasm. Next up was Secret Hate. I'd never seen them before. Some of their songs were alright. The singers voice is unique. Then came Aggression. I gotta admit this was one of the best shows I've seen them play. They just seem to always get things going with their tight sets and tonights was great. After seeing them last night I can't wait for their album "Don't be Mistaken" In my opinion they, were the best band of the night. And lastly around 2:00 Black Flag played. I thought they were pretty good. I hadn't seen them in a long time and it was nice to see them in a small club. I like the way Chuck plays bass, and I still think of them as one of my favorite bands.

**D.I. at Ichabods (fullerton) by Deli May/15**  
Ichabods is really starting to have some good shows (on sunday that is) they've hosted such bands as 45 Grave, Redd Kross, Joneses etc...and because of their 18 or older age limit it keeps out the little kids who think it's cool to trash the club after a show also it's only \$4.00 cover charge (usually)- This

## Armistice



night the Strike opened and drunkenly stumbled through their set, but how can you not love a band that does "Cold gin" as well as they do, and even a Count Basie cover. Anyways, then D.I.

took the stage and really put on an energetic set, doing all their hits Richard, Guns etc...It's hard to say something about this band that has not already been said, except watch for these guys

in the future because they're HOT!

D1

## redd kross



d.o.a., Fang, Malignant Growth-5/29/83  
at the Jockey Club, Newport KY by  
Eric

This place is about 1 1/2 hours from my house. But it's the only place around where they play regular gigs. Anyway, we arrived early and the club is pretty full. (for their standards) about 15 min. later, Malignant Growth, an excellent Newport band, ripped into their first song. The singer looked like a marine and he had the most incredible stage presence. He liked to sit on the edge of the stage or run about amidst the dancers. My friend saw him a few weeks before, opening for AOF and said he stood on a chair and sang in the middle of the floor action! (later we find out he's a 17 year old high school student in line for an academic scholarship!) Then Fang. The singer had serious attitude problems. The other band members seemed almost embarrassed to be on stage with the guy. Musically, though, they were hot. The Fucker punched my friend in the head for no apparent reason, but maybe it was an accident, so we'll end it there. D.O.A. was next and they tore in to their opener, "Class War". Then the people really hit the floor. They did lots of unreleased stuff which hopefully means a new record soon. Their covers of "Singin' in the rain" and "Boys" (which Dim Wit sang) went over real well. They were all so intense, especially Joey and Dave. My only gripe is that they didn't do an encore. They were going to do "The Prisoner" and "Let's Fuck" but Dave's amp blew or something. D.O.A. my fav band after that.

Hello Flipsider! Here is a Review of Mau Maus / P Phreddie / Sach. Trust / ect..

Benefit at the Vex 17/6/83  
The Vex was formerly a Hispanic

nightclub. "Copacabana" (as in the Neil Diamond song, remember?) Well they've changed, and not in an unpleasant way either. On Fri. June 17 they held a gala fund-raiser for American Indians being denied fishing rights. Starting the festivities were the Super Heroines, who played a good set of their fine blend of heavy metal/punk. The fun continued when everyone herded into the small room where John Doe, Exene and Dave Alvin (the Knitters) crooned a couple lovely folksy/Rand B tunes, including Blaster's "Cadillas" and X's "Have Nots", with Dave on electric and Mr. Doe on acoustic guitars, and Exene doing her Janis Joplin on "Iudes" routine. The illustrious De De Troit (who was also the MC) and her band followed, with an enjoyable set of reggae/Latino influenced tunes. Next was a folk singer Marshal Mellow who played rousing renditions of "Felix the Cat" theme song, C & H Pure Cane Sugar ad (with everyone singing along) some crazy cat food commercial that went Meowmeowmeow meowwoow and the RAM's "Beat the brat" Fantabulous, this guy stole the show!! Ahh but it went on w/sach. Trust... Sorry but I can't quite remember them, but then Phast Phreddie and The Precisions took the stage and sent the audience into a frantic frenzy 'cause they played an incredible set of bopping happyhour melodies. Little feet were spinning and dancing and continued to do so when the Mau Maus began their lively, energetic set which brought a wonderful end to this benefit.

By Mariotte Murphy

Elysian Fields, Party Boys, Savage Republic-at Fiesta House-Aug. 6-A sweltering night. While you were having a ball at GBH-I took a break downtown just because I'm such a weirdo. The Fiesta is such a great place. Pool tables,

video games, ins & outs, no age limit-but wowee it got HOT! Why pay for an expensive spa membership? Just come here on Fridays to sweat it out. Elysian Fields were impressive. Their short set (sure, I would have liked more) did invite some roaming comparisons, but only because the band is so strong vocally. More. The Party Boys had to compete with the heat and the outdoors won. Someone said they sounded like the Tiki Room at Disneyland. Good tribal beat...and maniac screaming. Art? Serious? I don't know. Half the audience was outside yakking it up until Savage Republic began. They really know their business. Straightforward music (live) is somewhat of a rarity these days. A performance that lives up to vinyl. No gimmicks or tricks or hesitancy. Just good music. And great thunderstorms all the way home. byHELEN.

Anti Nowhere League / Social Unrest Perkins Palace, July 5 by Al What are we doing at this new wave palace? Who knows? But it's a good place, they have real lights and real sound. Plus they removed some chairs to make a slam pit. How thoughtful. Social Unrest finally made it down here again, it's been like 2 years since their last visit. The did a long set that droned on at times, their stage presence kinda droned too. Creighton prefers to stand and twist his skinny body rather than jump around, which is ok by me. I'm being picky because they were really good, some songs came off real well, but then again the set was long..... On the other hand Anti Nowhere League sucked real bad. Last time here they were real gross and real active. This time nothing. Just stood up there and sang. I'm not too into their lyrics so I was just bored stiff. In fact I fell asleep and so did Hud.

Leaving Trains, Eddie & the Subtitles at the Village, July 22, by Helen. Forget seeing your favorite bands in the future at the Village. What a dump! Could have been fun (no age limit plus ins & outs) but Armenian management has a no punk/rock policy. The Leaving Trains experienced the usual moderate technical difficulties. An odd mix of mods and some marvelous worming on the dance floor. We're back to the point when bands know everyone in the crowd (small). Eddie was...Eddie. Doing his big hits amid a column of budweizers-all this & Dylan too. It's hard to know how much heart I'd have playing for 20 people either.

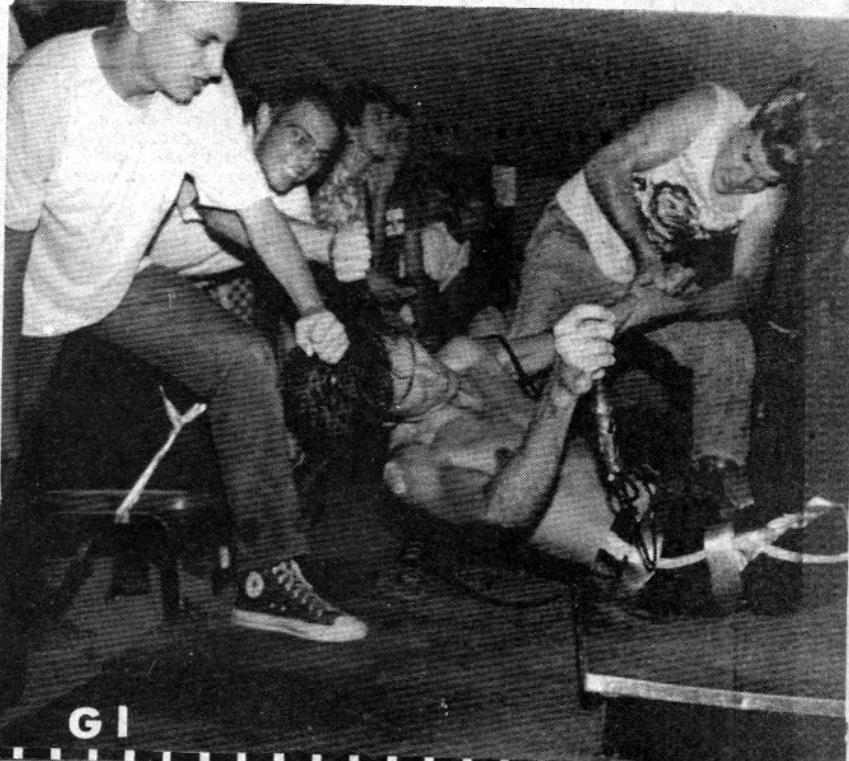
**Patriots / Stalag 13 / Willful Neglect / Government Issue / SS Decontrol At Sun Valley Lodge Aug. 9 by Al**

This was one of those hot, humid fucking can't escape it days. Just sickening, and the Hall was pretty hot and unbearable. The water was even warm, I couldn't drink enough today - by the way, I was warming up for SSD so I only drank cokes, and by the time we were here I had a really nice sugar buzz going. But anyway we sloshed inside and the Patriots were on, I only saw them do some cover songs, which sounded pretty good, I'll have to see them again. Stalag 13 were next, they had their new bass player with them, Jim, who seemed to fit the band pretty good. Typically good start, but then problems with equipment ruined their pacing and it ended up being not so good. Willful Neglect from Minnesota were next. This 5 piece was really tight and fast, but somehow boring. Seemed like all their songs sounded the same and the enthusiasm wasn't there. But, I'll give em another chance. A surprise to me was GI. I didn't know they were playing or forgot or something, but anyway I was surprised. Most of their set was fast and furious. John Stabb is a good singer, he quivers like he's being electrocuted, like a big vibrator, ha, but spills it out. Most of the set was hot, but they played a few songs that were long and heavy with John screaming, what shit, those songs stunk. After a brief intermission, just enough for Sin 34 to have a water fight and dry up, on came SS Decontrol. They were like GI in a way because they had some excellent material and some real shit. Springa is a good singer, he actually sings, and runs around and jumps and all that. I also appreciate bands that are interested in other bands, he was out watching the others play. Right before our eyes we got to see Al do his jumps we've seen in pictures, it looks like he does them in slow motion, real cool and calm. Like I said - they had some great stuff, real powerful with the 2 guitars, but they had a good number of songs I did not like, long droney numbers with guitar solos on top of distortion on top of Springa singing. Heavy metal damage or something. Anyway I rate them very highly. I wish they would have played the other shows they had arranged, but they did have to leave: See ya soon guys?

00000 in my eyes 00000

**Fastway/Saxon/Iron Maiden, Long Beach Arena July 8 by Bill Bartell**

The crowd outside the Long Beach arena looked like something out of a Motley Crue nightmare, with spikes and leather mingled with hair that was teased into every possible direction. But mingled with the glitterboys was a large faction of punks. In their leather, spikes and hair, they almost fit in with the rest of the spandex set, but thankfully there is a certain attitude that set them apart from the pretty boys. Iron Maiden has long been a favorite of the punks that cater to metal, and this being their first headlining show in the area, the skinheads and oi boys turned out in force. The band I had come to see was up first, Fastway. Featuring former Motorhead axe man Eddie Clarke, the band was a powerful unit, the only group that doesn't rely on special effects to get the audience going. With a strong Free/Bad Company feel to their sound, they offered up some powerful but unpretentious metal, and did surprisingly well for a new band. Their debut LP is a throwback of sorts to the Yardbirds influenced blues rock that predominated early Led Zep albums, but Clarke's guitar work is more original than that of Jimmy "I steal everything" Page. All in all they were exceptional and bound for better things here in the US. Saxon was less impressive from my point of view, with a kind of disjointed "look" to the band: spandex, leather and designer jeans that add up to zilch in my book. Tacky flaming drumsticks



**GI**

during a boring solo and some dud songs, though "The Eagle has landed" and "Wheels of Steel" bought the house down. Maybe next time kids. Maiden, one of my faves since their early records, and now sporting only two original members, bassist Steve Harris and Dave Murray on guitar. Their new LP is somewhat pretentious, the songs are years long, but Murray still shines as a lead player and Harris' "lead bass" is one to be reckoned with. They've definitely come a long way as far as performing goes, and still remember their old days, in particular, my fave cut "Sanctuary". With the exception of one or two of the new tunes, this was definitely their best time out, and I've seen them six times, they were a bit loose in places, but who wants slick rock and roll when you can have guitars instead.

**Roxanne's with, Anti/Artistic Decline, Don't Know/Essentials, June/30/83**

A weird mixture of punk styles. The Essentials played first to a small arriving crowd. They are sort of a hardcore version of the early Who if you can imagine that. All three sing and play. They're from out of state. Next was Don't know. They do a potluck of Anarchy Jazz punk. The muscle-bound singer flipped off the audience the whole time and sang anti-commie songs. Artistic Decline played a fast tight hardcore set. Very energetic and loud. The guitarist was bleeding all over his guitar but they didn't stop. A riot almost started with the crowd over some of the lyrics the singer was shouting. Anti went on pretty late. They played for a long time until the singer started getting hoarse and then they did an instrumental and ended with Fight War not Wars. It was a worthwhile show and the club is isolated so that there was no police hassles. -Rick Pingier.

**UK Subs-Bad Brains-The Dossiers 12th of May /83 By Paul**

The Dossiers are a band from France, and this was the first time I'd heard of them. They played thrashy type music that's dull and long, but their stage presentation was great, what with the singer and guitarist both jumping and leaping about, and all the mic stands were getting fucked over. As soon as I heard the opening riffs to "Right Brigade", a dream finally came true. The energy just poured out of the amps as the front of the stage became a madd of thrashing bodies. How such a shy guy as Joe can become the gaging

BE MORE THAN A WITNESS AND SURVIVE

I can't wait to

Real great band and I

see them again.

The Subs were headlining, and since the last time the band toured the states,

they've gone through the most dramatic

split so far with Nicky Garrett, Alvin

Gibb and the new drummer all leaving.

The new line up consists of Charlie,

a couple of guys who were in the band

in 77 and a new guitarist. Sadly thought,

Charlie seems to want to turn this line

up into the Urban Dogs II, cos the band

not only do Subs material, but also

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The Subs were headlining, and since the last time the band toured the states,

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do Vibrators and Urban Dogs material. The new guitarist is nowhere near as good as Nicky was and the sound is totally different. One good thing must be said about the Subs is that they gave the Bad Brains a lot of help by letting them support



Photo by  
GLENN E. FRIEDMAN

Live Report: Black Flag, Misfits, Vandals at the Santa Monica Civic, June 11, 1983

First off, a Goldenvoice spokesman came out during intermission and said that Crass will be coming here this Fall if they can get Visas. Another source tells me that the money for this is all lined up right and that Crass will be coming barring Visa problems. As for the bands, the Vandals were first and stole the show, they were loud, clear and rowdy without losing control. Steve wore a leopard skin shirt over one shoulder and had his hair dyed bright green. He told the

crowd to spit on him and they did. With his short haircut he looked like someone's hideous Jewish mother being covered with spit. The Vandals played all their EP plus good covers of Tom Jones' "It's not Unusual", Elvis' "Heartbreak Hotel" and "Hocus Pocus" by Focus. Much of the crowd ran on stage for the last song, a particularly strong version of "Urban Struggle". Based on their solid musicianship and personality this is going to be the biggest band of the second wave of LA punk. The Misfits played second and, as usual, were great to look at but not much to listen to. They just didn't have it together enough for the superfast music they try to play. They even knew this and looked like they were bitching at Robo. Next!

Black Flag, the Grateful Dead of LA punk, were great for most of their set. Chavo Pederast (hey kids-look up pederast in the dictionary- he ha) and Dez got big hands from the crowd and did good versions of old songs. Henry came out and did the whole "Nervous Breakdown" single, that was good. But Black Flag's huge erection, I mean new direction, left me and the rest of the crowd a little blank. The new songs were all slow heavy metal type dirges. "I love You" was really dumb. "Black Coffee" was a little better, maybe the band should change its name to Black Coffee. Since nothing much is happening in the new songs musically, all the pressure of making them work falls on singer Henry, and that doesn't quite work, but he did a pretty good job anyway. The encore was a good version of "Rise Above". The dance style for the night was circling, which looks like roller derby without the skates and isn't as fun as the directionless slamming

of the past. Punks running around in a circle: make of that what you will. PS There were no problems at this show and the sound at the Civic was surprisingly good. The show was very well attended by punks and others. Promoters are you listening? - By John Bryant.

May 29/83  
Black Flag / the Sluts (from New Orleans), Agent 86, Dick Blisters, and Raid.

To start off, I remember another scene going like this one (North Cal) is starting to. A new wave of violence, but I love seeing big assholes beat up on little punks, and the old cliche of punks vs. long hairs. Only here in Nor. Cal. there are no old cliches cause punk hasn't been here long enough. Why should I go to gigs to see violence. I'm a punk in the mountains, I'll get plenty. People in Eureka, etc. On stage, Raid. Unbelievably stupid, bad, ignorant, give it up. Bass player is not a bad musician. The female singer was a joke in long blonde hair, mini skirt, leg warmers and polka dots? HA HA What is the meaning? Dick Blisters, the local fave. Same as usual. Unfortunately. Why don't they seem to be progressing. They have fun. I have fun. But my feet don't tap. Someday. Agent 86 came up and I went outside and acted eccentric and loud. Canyon then met his punker girl. I still hear 'em out outside. "I hate hakysak" or D.O.A. copies. Thrash, these guys always play-thaxn blondie. The Sluts-12" thru America. Finally a change for the ears. A lot of fast, short songs. The singer really gets around. Everywhere, jumpin around. Everywhere jumpin around. Giving the girls those close caring stares as he belted out lyrics. Real good show. Black Flag are on quick. They were so loud my ears hurt. A good show, and the one song after another kept up the pace. Henry as crazy, sweaty and hyper as ever. Assholes yelling and throwing shit. "Fuck You" Henry was trying to make the audience crotch warm. HA HA Lotsa B.F. oldies and newies like 'Slip it in' Memories. (Bands from LA and OC area Pleaz play in Arcata- I'm bored)

New Order/Pompei 99 at Florentine Gardens and New Order/ Pompei 99. Din at Billy Barty's Roller Rink mid June. by HELEN. Expensive. The Florentine show stank. Stupid hours



waiting outside. Pompei 99 ("pompous" 99) suffered us for another hour. Highly organized spontaneity doesn't go over well with me. The tacky special effects should be refined or dropped. And sincerity just isn't enough when the music reeks. In between acts, the bump & thud of commercialized loud shit & circus disco lights & neon beer signs & horrible sound & long wait made everyone's nerves raw. No wonder New Order disappointed

some people here. At Florentine you had to withstand a 4 hour torture chamber just to experience the band you really cared to hear. The Fullerton Billy Barty's show was an improvement. Still, an exasperating wait to enter. Sound quality was quite good. Different, less jaded crowd. DIN was a surprise. No one knows who they are. (San Clemente?) Instant professionals. Strong vocally & in percussion. Then the dreaded Pompei 99 hit everyone. I knew like a recoil back into the corners of the lobby. Pain. I hope they don't feel smug that kids danced because some kids dance to trains passing thru and, when loaded, will love anyone. New Order were great here. More relaxed, louder. "If you like this next song, you'll fucking like anything!" they yelled. Far from remote—playing an extended set. Always cool and somewhat aloof, it was a relief to see them break down and admit to a little warmth.. The subject matter concerning New Order has a depth and lonely passion and it was great to see the distillation of this live on stage. Of course, no encore. —————

#### Stalag 13/Sluts/Americas Hardcore/Sin 34 / Battalion of Saints June 25 at the Vex by Al

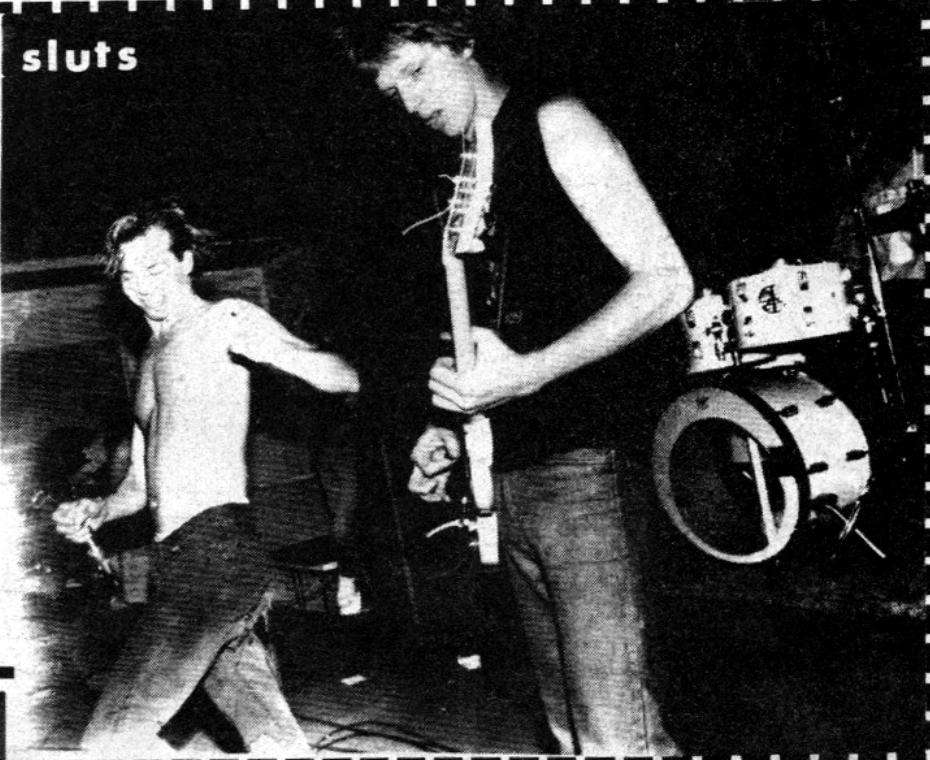
Sometimes I hate the long bills like this one, but the vex is such a cool place, what the fuck. Up first were Stalag 13 who were hyper as ever, someone said "These youngsters must be eating amphetamines" but no way.

#### george



their energy is a pure source and they are all that much better for it. Another great set. A surprise came next, which was the Sluts from New Orleans. They had a great singer that was literally all over the stage, he ran to every corner and sang and sang is lots of peoples faces. besides a good stage presence they didn't do much for me. Maybe I need to hear them a few more times..... Americas Hardcore came on and I was surprised how many people seemed to know their songs. They go a good response from the audience, their songs seemed a bit long, maybe some better arrangements would make them more intense, but fuck they're a young band with good attitudes so I support them 100%. Sin 34 again! Yup, again. They did an ok set - but I've seen them about a dozen times real recently..... last were the mighty Batts. They lived up to my expectations, screaming

#### sluts



yelling, frantic guitar, heavy heavy powerful sound, "Ace of Spades", "Fighting Boys", leather, bristles, studs and some great music. Awsome, I'm really glad they've come this far - and are still really cool. —————

#### J.F.A. / Conflict / Hate Club May 27 at the Vex by Al

This was J.F.A.'s first L.A. appearance is way too long, and we were looking forward to it. When we got there Conflict were on, we weren't expecting much, just another opener, but hey, this band is different. For one thing there's 2 girls in the band, that's rare these days. The singer is great, real intense and moves around, and the bass player just kind of stands there, there's 2 guys in the band too - who are good in their own right. They played some good punk stuff, nothing I've ever heard before so I definitely wanna see these folks again. Next up were Hate Club, who come from O.C., with members of Psychobud and were, well I liked them better than Psychobud for sure, they were good for awhile but got tedious. J.F.A. confidently took the stage and played their musical variety show, punk/thrash and surf instrumentals. A great set but not many people were there, this was the start of their big US tour. We saw their big green bus outside, shit these guys are going in style. —————

#### White Flag / Big Boys / CH3 Vex June 3 by Al

I was dying to see the Big Boys again, and this is it. Oh the anticipation, whilst waiting for WF we kept getting glimpses of Biscuits getting all dressed up..... And White Flag went on - another zany set full of punk and metal parody and seriousness, teasing and taunting, Pink Floyd and Kiss, Ozzy and Policemen, it was all there. A good sounding set, and the audience did love it. What do WF do when they no longer antagonize the audience? Who knows..... BIG BOYS!!!! Biscuits was weird, all kinds of little bags sown all over his shirt, er dress, er whatever, Tim was in good spirits, and Chris really does look like Frank!!! Their new drummer was with them and seemed to fit quite well. Highlights were of course "Hollywood Swinger" with lots of sing along and dancing and funk it up. Black Flag boys was dancing and skanking and so was everyone in the joint. Wonderful..... No for a change of pace CH3. I don't know, maybe the contrast with the Big Boys but more like just a less then up (their usual) set. I still liked them. They played some new stuff, sounds good. The new album sounded good live, I was wrong, I thought I would like the record better.

The "Conflict" Tucson, AZ BAND "Last Hour" LP on Unjust/Placido Records out in August or September.



WHITE FLAG, 60, MAN GO, T  
BIG BOYS 918

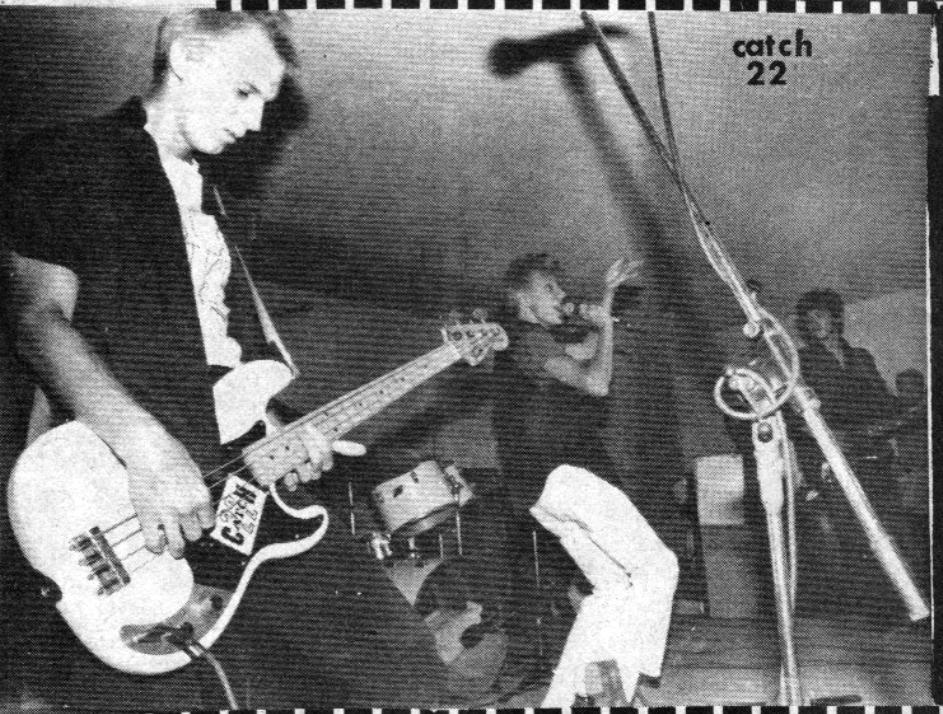
Review of Anti Nowhere League show on July 10th at Shamus O' Brians by Frank H.

I left early expecting a large crowd, but to my surprise hardly anyone is showing up. Catch 22 go on first played a really good set of songs, my favorite still being "Stop the Cycle", plus a good version of "One Tin Soldier". This band needs more wide exposure. The same holds true for the next band, Kent State, whom I haven't seen since they were Red Brigade. Kurt has strong original vocals and solid musicians backing him. I don't know their material but I liked what I heard and wouldn't wait so long before seeing them again. The ANWL come on to a half filled room of supporters and played their best. The sound tonight was so superior to Perkins, there's no comparison. They seem to enjoy playing at the club level a lot better and it showed in their enthusiasm. This was their last American show and I'm glad I was there. Thanks to Kurt for the passes! And Dennis for a good Show.

Social Distortion/Mad Parade/Catch 22 at Shamus O'Brians, July 6. Believe me pals, this time I'm going to tell it like it really is. My first time here. Liquor license recently revoked (re-instated by now). No more ins and outs. Great shenanigans in bathrooms remind me of Fleetwood days. Now maybe I take my music more seriously than most-but this show left me both exhilarated & crushed. Catch 22 opened and were marvelous. Lead singer Troy reminds me of the old innocent Tony Adolescent. Like all great punk bands, they are due for a name change as a result of legal complications & Posh Boy has already snapped them up for vinyl pressing. Mad Parade didn't impress me-but I want to see them a second time before passing any decisions. S.O. & crew arrived late in the eve. With Monk grabbing girls girls girls as usual until Mike broke a string a few songs into the set. What? No one thought to bring any extras. Much argument & Dereck trying to smooth things over as usual. Even tho there were only about 50 people therewith aren't people going out? It still felt disappointing until Mike snapped back, singing solo without guitar for the rest of the set. Can you imagine Social Distortion with no lead guitar? Somehow, it worked. It was a rare performance, if only for the sake of a unique event. Review by helen.

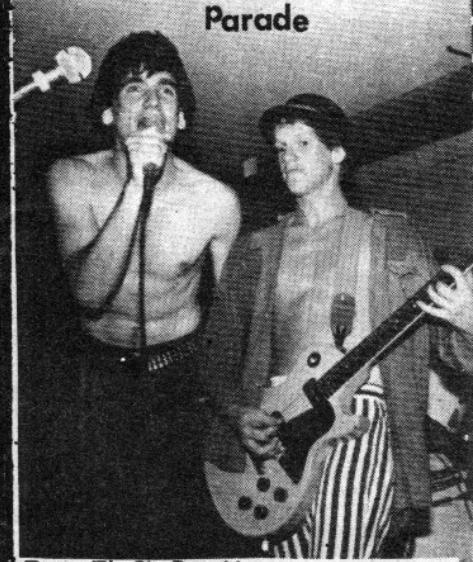
Vex marathon night with Jack Shit / Die Kruetzen/ Stretch Marks / Aggression / 7 Seconds / Youth Brigade June 18 by Al

What a fucking great bill, unfortunately this show was supposed to happen somewhere else and was moved, and all the people got lost, cause if this was at a big hall there would have been thousands there (or at least should have been). Anyway, were here, and not a lot of other people are. Jackshit's up first. They are a reno band with Steve Youth of 7 Seconds on bass, a drummer and a big singer. They were really fun, with songs like "ET Go Home" and "I Still Like Drugs", Hud loved them. Although they may sound



dumb, they had a good justification for what they were singing, now if they would just send the lyrics like they promised. Die Kreuzen were next and were really good, the singer flaps his arms and sings around something like Henry Rollins, but the music is different, short, to the point blasts of great punk material. They look like they do lots of thrift store shopping. Stretch Marks were very powerful sounding, and looking. Sic and Dick (bass and vocals) are both big guys and both throw their weight around a lot. Awesome. Especially like hearing "Professional Punks" live (off their great ep). Sic is an intense back up singer, fucking big screaming skinhead! After a short time Aggression took the stage, literally, filling it with all kinds of action and playing one of the best sets I've seen them do. Usually we see them at the big BYO half gigs, but they are much better in a smaller place, sounded better too. 7 Seconds were next, they were good last time, but this time they are way better. They played some great unreleased stuff, which makes me really look forward to a new release. They even played "If The Kids Are United" the Sham classic, which had the whole place going and singing along, great set, more more... Last were Youth Brigade, a kind of nice end of a intense gig with their more slower and melodic songs - but wait, the Sterns were jumping!!! What the fuck! They could be good, but 2am and the show was stopped.

### mad Parade



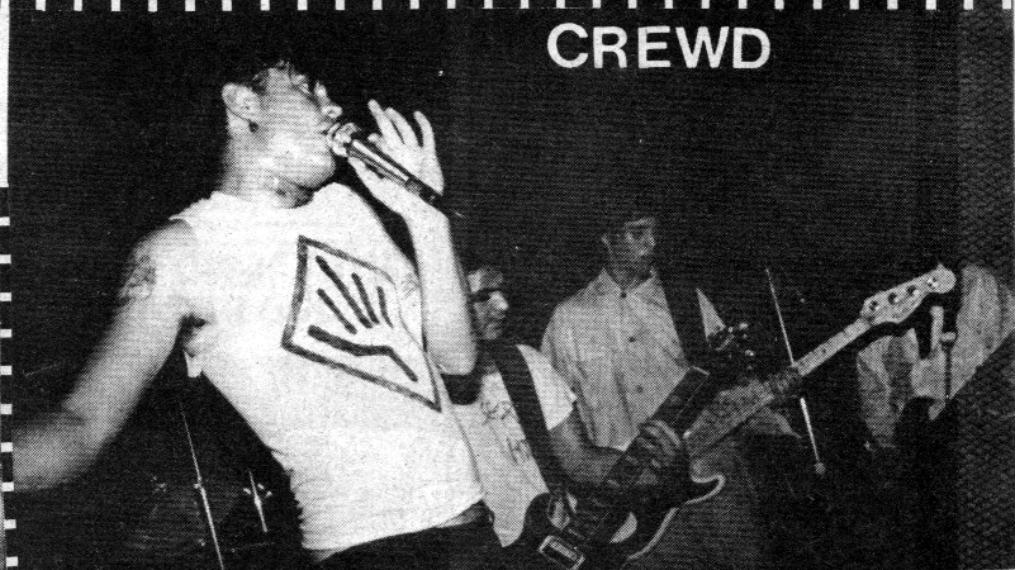
Decry/Sin 34 Boss Hoggs  
Anti/Stretch Marks/CH3 Orphanage  
All on June 23 by Al

This turned out to be a hectic night, first we stopped off at Shamus Obriens (Boss Hoggs if you're up stairs) to interview Die Kreuzen, they did a fair sound check, what do you want for a sound check. Decry came on a short time later, they are one of my favorite new local bands. Not a thrash band, they play more traditional punk with a real professional tightness for a new band. Really strong and powerful. They played their "Rodney ROQ" hit "Falling" and others from their soon to be released single. Hud was stressing hard cause she knew the Stretch Marks were playing in Hollywood, so a quick liquor store raid and off we went. Got there just in time to catch Anti with their new line-up. Gary and Danny are always the same, but they have a new drummer and guitarist. They seem to be more a unit on stage now, and their sound is a lot better, must be the new songs. Some songs are leaning towards Danny's direction of Jam type pop, but that's good cause the was Gary plays guitar adds a real hardness to it. Good set.



AnTi

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with great encore covers for the audience to sing to. The fucking amazing Stretch Marks were up next, with another brilliant set, which even sounded better this time around. Dick looked ferocious and spit his guts out while Sic got some great jumps in, great band. This was CH3's party tho, the Stretch Marks were guests that would be on tour with them for awhile. Another guest was Jay Lansford who would be playing bass for them, since Larry couldn't give up his job to tour, hmmm.

A party atmosphere gets the best of them and they blazed, a good indication that their tour should be a breeze. On our way home we stopped back at Shamus, and Sin 34 had just gone on! Hey what luck, we walked in to a cloud of dust as people danced and Julie screamed, someday a bunch of punks are gonna get some weird disease, no not from Julie, from the dust in this place, it's all over but it doesn't stop a good band. This was one of Sin 34's better sets I've seen em do. Dave made funnier faces than usual, he must have done good on Ms. Pacman...

Legion / Mad Parade / Vandals at Shamus Obriens by Al on June 30  
Lots of people here tonight - for the Vandals. Openers Legion were ok if you like their stuff, which was kinda rock with little interesting bits. I'm no fan. Next were local lurkers Mad Parade who play a blend of seventies punk, ya know, like if you mix Buzzcocks with SLF and a dose of Sex Pistols, they're ok, I liked some of their stuff

but not all of it, the singer is pretty obnoxious at times. The Vandals finally came after much fuss over getting paid, but on they came. It's unusual seeing this band at a small place, in past months most of their shows were at parties or big halls. And this was a great show. Steve was real drunk, Human was on junk, Joey was real punk and Jan played real good, together it made for a hectic set. They played all their hits and the most amazing thing was - they didn't trash the club!



Essentials / Crewd / Urban Guerillas / Sin 34 / Saccharine Trust / Stains / Social Distortion / Mau Maus July 1 at the Vex by Al

This was a really weird show, a benefit for Joe Vex, with bands trading off and playing in both the large and small rooms. It was really fast paced for all the bands playing so there was never a dull moment. First in the big room were the Essentials from Florida, who have moved out here. They were a real clean punk/pop band, probably Florida's answer to hardcore music. I liked them and their honest, straightforward approach. Into the small room for a Crewd set. I like these guys a lot on record, they sounded just ok tonight and they didn't impress me much, a bad night? Lots of guitars on stage and a predictably Crewd singer, lots of potential here, more records please!! Urban Guerillas were quick to set up in the big room, they were just ok, a punk outfit, reminded me of early Clash, some good songs, hopefully we'll see them around and see where they go. Sin 34 were good again tonight, really whipping the small room into a frenzy, but you know all about them. Saccharine Trust were either off tonight or I was off cause they just didn't hit me like they have in the past. The Stains were up there next, one original member I could recognize, Robert the guitarist, who looked like Jesus or something. There's no doubt he's a good guitarist, but I'm just not into their style - some of the older songs were still good tho. The new singer is a big scary looking guy they call the Noise, he's got some scary looking swastika tatoos too. Next were Social Distortion, but by now the place was packed and I was just about burnt out, besides I've seen S.D. so many times. I just kicked back and listened. The Mau Maus played last, which probably hurt them because by now everyone was tired, they played but it seemed kind of lame, the same thing they've been doing for years, and after a whole night of fast intense bands the Mau Mau weren't a delightful change, but more like a let down and unfortunately a chance for your tiredness to catch and make you wanna leave, and most people did.

Rock Against Regan show in Central Park New York. MDC / Crucifucks / Dicks / Crucifix by Jeffery D. Rain threatened for awhile but never came. MDC played first before a mixed but friendly crowd of about 700 people. Sounded great outdoors. Next was Crucifucks who I was really interested in checking out after hearing "Legalize Genocide" and the classic "Hinkley Had A Vision". And they were not a disappointment. They played them and a few more tunes better than ever. Around the time that they wound up their 20 minute set, the NYPD decided to flex some muscle and tell the crew to shut it down. The Dicks managed to play a few tunes before the plug was officially pulled, which sparked many chants of "Dead Cops" by the pissed off crowd. Later after the show I spoke to Dave of MDC and he told me that the cops said "We don't have to take any shit, there are only a few of you here anyway and it's getting too late" (it was around 6:00 PM). Anyway, it was a lot of fun.

Lost Cause / Convicted / Uniform Choice June 6 at 3911 by Cub Scout Convicted was up first, not bad musically but boring as hell stage show, the singer is a dick. Next was Uniform Choice in their first gig I'm told. They were absolutely great, they got the whole place slamming. The singer was berserk and got naked, the Minor Threat of L.A. Definitely worth seeing again. Now Lost Cause, they were cool but they need a lead singer bad. A lot of people got up and sang but it would have been better if they knew the words. All in all a cool gig hope there's more, oh and when is Uniform Choice playing again.

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Really Red / Sado Nation / Articles of Faith / Die Kreuzen. July 1 at the On Broadway (SF) by Edekk Man

Die Kreuzen is punk rock Meat Puppets with some unity and depression lyrics. Their singer has a high pitched grungy scream he uses, a cross between sandpaper and an electric can opener. They thought themselves as doing a bad show. I'm not upset. Sado Nation had a girl singer who seemed to be trying to emphasize her words, but I don't know what she said except for the stuff I'd already heard. Real tight and fast. The voice is a lot like Vice Squad - Avengers. They thought they sucked. I was mad because I couldn't hear the vocals. AOF played with a new guitarist and rocked out. Vic the singer is like a mad small mouthed mongoloid. I finally heard "False Security" and liked it, all I understand was the chorus tho. They have some really good tunes. They thought they were awful. I thought they were good. Really Red came on and not many people were dancing now. I guess nobody likes them. I did even tho I couldn't hear the guitar changes in "Too Political". They stopped after a few tunes because they found out that they were making only \$67 after people got charged \$5 at the door.

They were supposed to open for Redd Kross but Redd Kross cancelled (because their car broke down in San Luis Obispo), and they ended up headlining and got paid as an opening band.

Fightwig / Fang / Flipper the Mob June 2 by Edekk Man

Fightwig started, an all girl band they didn't seem to talented, but their voices were great as well as the fall apart tunes, very few people moved. I haven't seen such mellowness since the Church Police's last gig or Sleeping Dogs. It was worthwhile showing up early, one of their tunes sounded like Lennonburger's Rockabilly Jerk. They traded instruments. Fang, back from a tour, Sam said the word "fuck" a

lot. They were excellent. Feedback and heavy metal damage. When Sam begged people to throw money before "The money Will Roll Right In" they probably made an extra \$ in quarters, or some of their fans did. Sam is a finhead now and is still running almost parallel to the ground. Flipper came on and the place was packed. They started with "Getaway" and everyone seemed pretty happy. The new guitarist was in Bad Posture and he plays kinda heavy metal - They did a fast version of "H ah ha" and changed around a few other tunes while playing. D. Peligro played "Sex Bomb" on drums and then guitar and everyone in the band looked super happy. The happiest I've seen them live in a long time. Will's feet were hilarious. It ended at 2:00 unfortunately, and they got a lot of \$\$ because it was \$5 a head but I think there were some discounts in some calendar zine. They will reform as

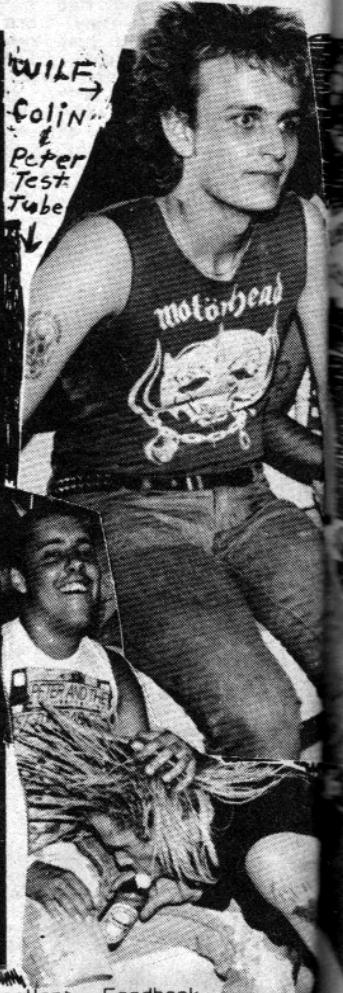
some French phrase for "Dead Fish" adding a sexist (former member of Duct) or some cellist, they're not sure,

but their new character looks something like this.

Jock & his MOHAWK  
ROSS & a Beer

Descendents / Suicidal Tendencies / Nig Heist at the Vex July 8 by Ellis

Well this show was originally planned for a week earlier but Joe Vex got fucked up by the local authorities. So much for the publicity the bands did for the show, but there were still about 250 people there (this place just doesn't seem to attract large crowds and it can hold way more). Anyways, the Nig Heist opened as did Muggers pants, he was only wearing a G-string and his wig on stage. The rest of the band that night consisted of Dez on drums, Billy and Merrill on guitars, Davo on bass and of course Mugger on lead vocals and cook. These guys were fucking great and lots of



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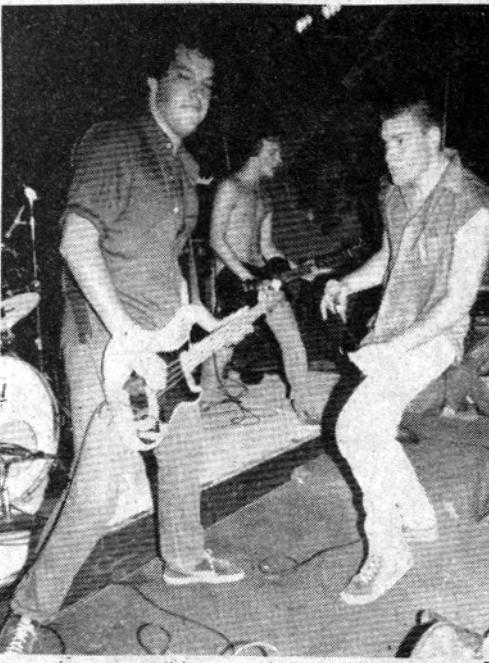
people for once were actually listening to and enjoying their heavy metal onslaught of sexual devastation and power. Suicidal Tendencies were next, there were lots of the Suicidal boys and chix there thrashing all over the place while they played. They got into the band to an intense degree, and surprising to most people they were not causing any trouble, just having extreme fun and exciting time along with many non-suicidal types making it a very strong and intense set. The guitar player even played some parts of songs with his teeth and singer Mike Muir was going crazy throughout the entire show. There were lots of help on vocals from the crowd including Henry from Black Flag "I Saw Your Mo" y..... They were cool. The Descendents got billed as "Milo goes to summer vacation" and had the original band together for this gig plus Ray on extra guitar. The crowd sang along with every song that was on the album, people really do relate to a lot of those love songs, the sincerity they have on record and live is just fucking great. Their set was real tight until Frank had guitar trouble and they got a little sloppy for awhile, then got it back together and destroyed - what a great fucking show!!!!

Why would Pooch review Bryan Adams at Perkins Palace July 30 for Flipside? Free tickets? Nope, it only cost 5 bucks anyways. Maybe because my main criteria for judging anything comes down to energy and conviction and I happen to have an extreme love for tough, gutty, pop (Gen X, Babys, Artful Dodger, NY Dolls etc). Hey the kid (25) is real, believable, and really puts out for his fans (how many platinum artists can you say that about?) and besides that has great tunes (last album "Cut's Like A Knife" a killer). He paced his set well and knew how to work the audience though his tour had taken more than it's toll on his voice. The band (esp. Frankie LaRocca on skins) offered solid support but Keith Scott's solos were a bit overdone and they shouldn't need constant visual cues by now, but they are still young and learning. It's ok to admit that there's some good major stuff coming out, and Bryan Adams is densitively Boinaroo by me,

Black Flag / Bangles / Redd Kross Cathey De Grande July 31 by Pooch I strolled in and heard what seemed to be Linda Blair wailing over Black Sabbath, but realized it was only Black Flag playing their set. Next up came those ever lovin' Bangles, and between the new bassist, Debbie's stronger drumming, better material, and just gutsier playing, they've improved so much they even overcome the lousy Cathey sound system and accoustics and still sounded good! Every so often they'd still get a bit wimpy, but hopefully that will weed itself out gradually. Redd Kross was a cute/fun/ metal parody and because of their height were easy to view from the ground level. But could they ever make a serious stab at H.M. without losing their fans if they ever cared to? Extra credit went to all the bands for sweating it out in the humid hole, hotter than hell, indeed!

### Live Compilation

Well out of space again, but there were a few more bands playing around these past few months that I'd like to mention. S. S. Decontrol were here of course, and after seeing them in Santa Monica, Santa Barbara and Sun Valley I have to say I was impressed. It was great seeing Al do his famous jumps, looks like slow motion, and with another guitarist their sound is very powerful, very full on metallic. "Walking In The Sand" was a surprise, and a good cover by them. I like what these guys are talking about, but I can't say I'm a big fan of their sound, but a good band none the less. GBH were here of course,



Harrow Greetings For Hollywood

Kurt From Kent State

### MORE LIVE

and were a big surprise, some of their opening acts were a surprise also. In San Diego Personal Crisis opened, who were a neat blend of slower eerie punk sounds and thrash. They seem to be hot on the tails of metal thrashers Battalion of Saints who also played that night, doing all the songs off the compilations and the ep. A great show. At Shamus Obriens Pariah played with GBH and were very good in the power tradition of CH3, a strong professional sound, with some great hooks and a enjoyable stage presence. It's too bad we couldn't have set up an interview. Other nights at Shamus were highlighted by performances by the ever rockin' Kent State, the trio Plain Wrap who blend the now rare "power trio" stage presence with great songs that have good humor to them. Also that night were D.R.I. (Dirty Rotten Imbeciles) who were very impressive, alot like Crass with the marching rhythm of the drums and obvious political message, but different in many ways, which I'm sure includes delivery - raw thrash energy. A must to see and yet another must to interview - I missed them at Perkins but sometimes these bands are better in smaller boxes.

Don't believe every thing you hear dept: SS Decontrol didn't want to do interviews on this tour, that is Al didn't want to, so we don't have any, but after talking to Al and Springa about their supposed "militant" straight edge philosophy I came up with a different opinion of the band. For one thing they do not beat up "anybody who drinks" or anything like that. Springa could care less about that. Al was a little more strict but still they were not far off from what Ian had said all along "It's just what HE chooses to do" and they don't force it on anybody. As a matter of fact the FU's were here also (by the way the were also really good, intense punk at it's finest!) and after talking to Steve at a party in San Diego, I found out that they are not straight edge at all! In fact the rest of the band were drunk and just about passed out! So, people who stereotype Boston as "all straight edgers" are compleatly wrong, and SS Decontrol are nice people and don't try to convert you by preaching to you like some misguided devout christian, and I don't mean the band, who I missed and am pissed about.....bye.....Al.



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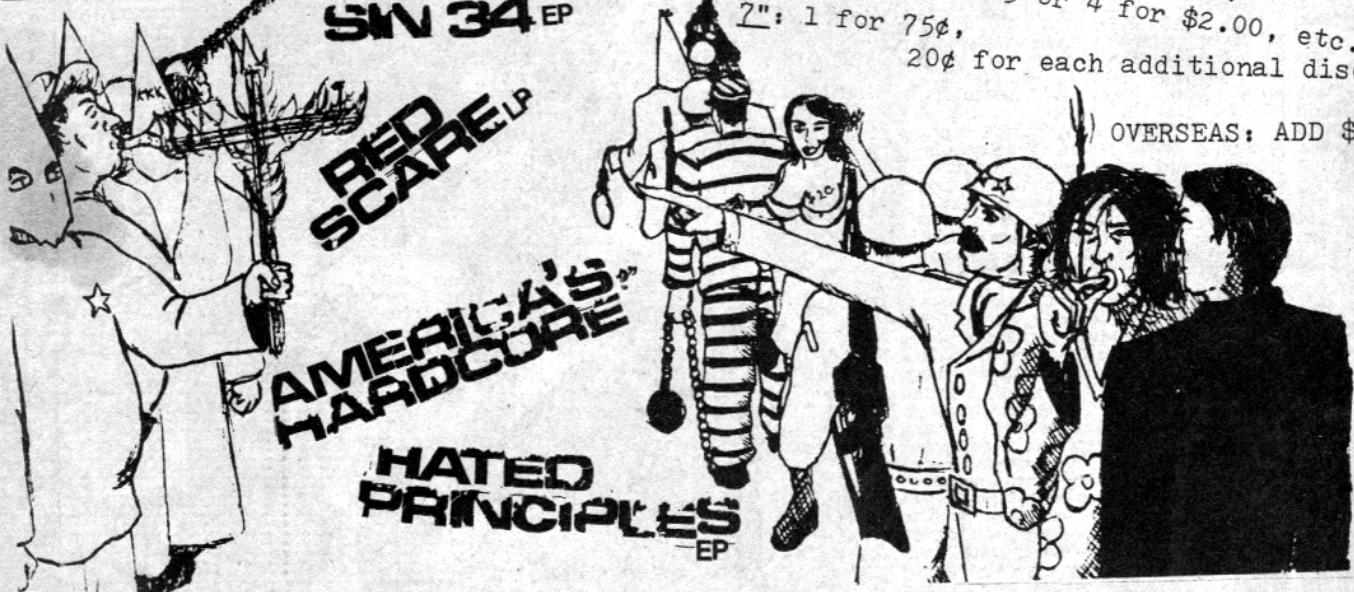
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